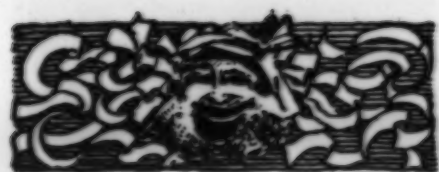
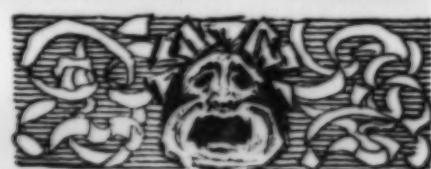


TWENTY-EIGHT PAGES



THE NEW YORK

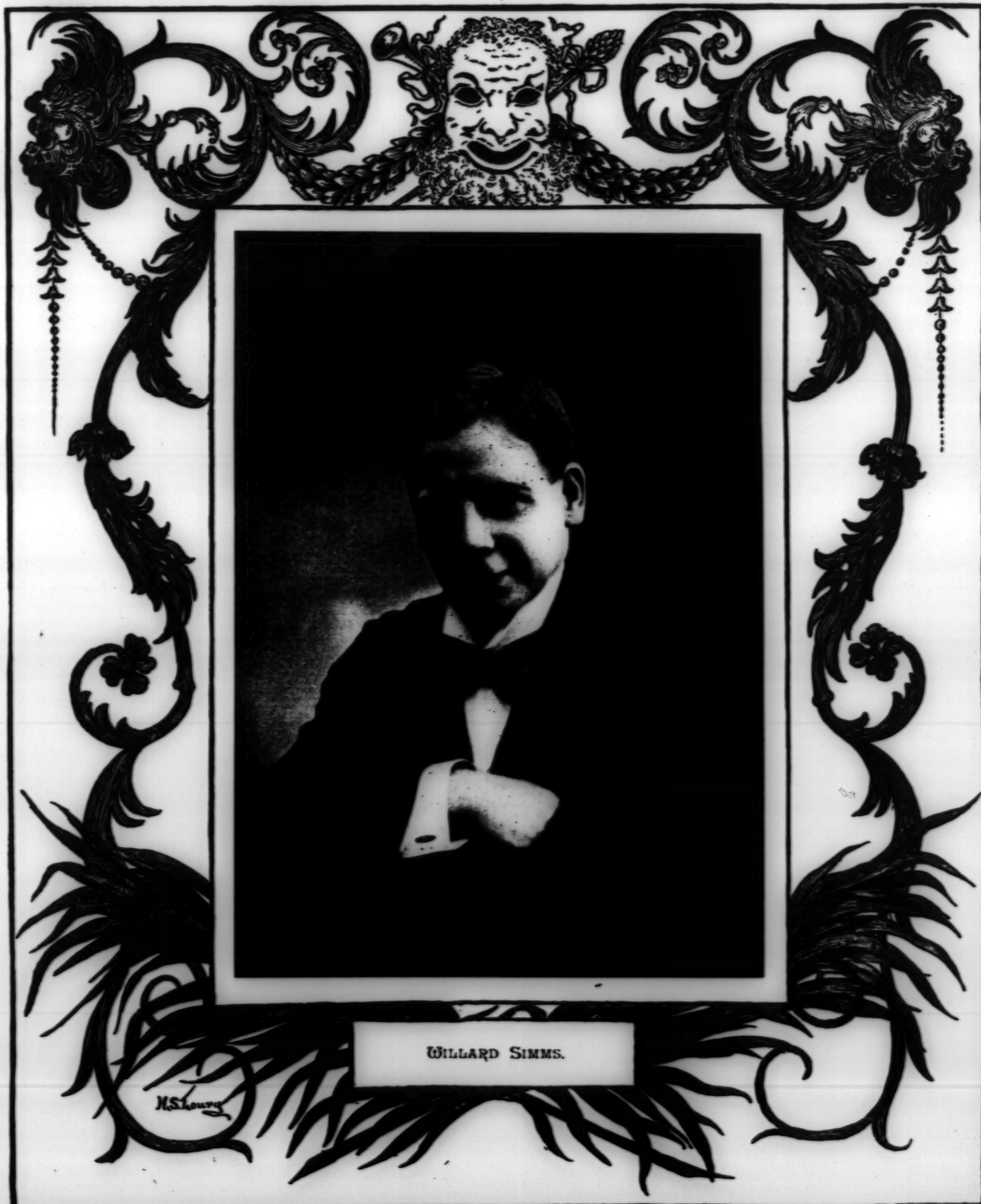


DRAMATIC MIRROR

VOL. XLIII., No. 1,100

NEW YORK: SATURDAY, JANUARY 20, 1900.

PRICE TEN CENTS.





Since the last week has come and gone upper Broadway has witnessed the debut of Miss Bates' legs. They seem to have made a tremendous sensation.

I cannot imagine why. If there is anything the American stage is rich in, it is in the display of this particular part of the feminine anatomy.

In fact, they have grown tame in comparison with the various other dressing and undressing specialties of our leading ladies, both with and without looking-glass and screens.

It is true that there is a unique divertissement in the idea of a lady wearing half-a-dozen or more pairs of stockings at one time and unpeeling them. I can imagine the audience watching and waiting to see how many pairs, just as audiences used to watch the famous Harrigan coach that discharged a small army of occupants in one of the old plays.

There is a certain suspense about it that must appeal to an educated houseful of spectators. It is a new wrinkle in the on-and-off school of drama. There are unlimited possibilities in its suggestion.

Charmion, it is true, used to remove one suit of clothes. The Twentieth Century Charmion will take off six!

Oh, those sylvan, innocent pastoral days when the Black Crook was considered wicked! When our grandpas used to sneak off on wild, joyous toots and think that Sunday-school entertainment given under that name was devilish!

The estimable ladies occasionally seen in statuary, arrayed in classic draperies and supposed to typify the Drama, will have to be represented by modern sculptors taking off something.

The new Melpomene or Thalia will be coyly unhooking a garter clasp or unlacing a pair of stays with a yawn.

And if the present rage keeps on, managers will have to have the stages steam-heated, or all our star actresses will be laid up with rheumatism.

What a delightful thing it would be if some one would write a play in which the heroine put her clothes on and kept them on. It would be a novelty and should appeal to our jaded American appetites.

We are getting so awfully blasé! So dreadfully naughty! So altogether wicked, don't you know!

Just fancy the senile gathering of first-rowites that the stocking episode will gather. Imagine the wow-wow boys who will chatter over their pie and milk luncheons!

And this is what has been offered by one of our brightest, cleverest writers, and greatest masters of stagecraft: he who with De Mille produced some of the most charming plays that the Lyceum Theatre ever knew.

There are times when even a Matinee Girl must weep!

On the first night of *The Cowboy and the Lady*, some of the critics commented adversely on the fact that Maxine Elliott as Mrs. Weston wore a Paris gown and diamonds at the dance-hall party.

If they had been women, instead of mere men, they would have known that this was exactly proper. In the first place, they would have recognized that Mrs. Weston's gown was not worn with the air of a "creation" for the opera or even a Sherry dinner.

It was beautiful and graceful, but it had none of the newness of a special gown worn at some great function. Every woman who wears evening gowns has scores of these gowns in her wardrobe. They have had their day, which means that they have been worn a few times, and must therefore be relegated to obscurity.

They are worn evenings at home, at quiet little dinners, and, above all, at country resorts and seaside hotels, where women wear out their last Winter gowns, that are *passé* only because they have made their few fitful appearances as new gowns.

An evening gown is old after it has been worn two or three times—sometimes only once suffices. And in a Western town, where the women had not much opportunity to wear their pretty gowns, how eagerly they would ram-page through their trunks to get out something that would make the natives open their eyes!

Often at dances at mountain hotels and farm houses, the city girls will appear in stunning togs, satin slippers, low-necked gowns and long gloves that make the country boys and girls open their eyes.

They don't do it to "show off," as the saying is, but, being women, they are simply starving to get into a low-necked frock. And the country boys and girls, and the Western cowboys, and the veriest hoboos under the sun never stop to think if it is exactly in the picture.

They simply praise the fortune that has permitted them to see a really pretty woman in a gown that is the real thing. The trouble with the critics is that too few of them take their wives with them to the theatre.

If the society salon ever becomes a reality, the leaders certainly should secure Burr McIntosh to whoop things up and keep the necessary *esprit de corps* in the atmosphere.

The manner in which he encourages the dancers during the brief mix-up that is executed in as exuberant a display of enthusiasm as that of a college boy at a football game, and that, I believe, is allowed the distinction of out-Indianing anything else of the sort.

At a salon the aid of such a promoter would be invaluable. There would be no dreary pauses in the conversation nor lapses in the brilliancy of the occasion, if only some one who made commotion enough all through the evening could be secured and kept working until the thing was over.

A hostess who gives some very enjoyable parties was discovered a few evenings ago by one of her guests shaking hands with herself in the conservatory.

"Whatever it is," said the guest, "allow me to congratulate you!"

"I suppose it's funny," she said radiantly; "but I never feel sure that an evening is going to be a success until I hear every one talking at once. Then I'm sure it will be all

right. It's a kind of microbe that gets around and wakes people up and gets them saying things!"

The character of the dude cowboy is one filled with possibilities. The late H. C. Bunner wrote one of his most charming and witty poems about one of these picturesque characters.

A very handsome looking specimen of the tribe is seated at a wild Western railroad station when a class of college girls, attended by an old professor, arrive to wait for a train.

They see the cowboy and admire him vastly, voicing their appreciation in French and in English supposedly beyond his comprehension while he sits stolidly gazing at the landscape.

Then the girls photograph him and sketch him and wonder how many men he's killed, and attribute various other crimes to him. They compare him to the primeval savage, and one of the prettiest and most scholarly girls gets tangled up in a Greek quotation with the professor.

The cowboy finally raises his hat and sets them right, explaining that he's a Harvard '90 man, and the girls finally flutter into the train realizing that the joke is on them.

The poem is written in blank verse and is delightful for recitation.

And, by the way, I wonder if we are to have the reciting fever on this side of the water as they have it in London?

Our American Duchess set the fashion there, gaining the title of the "Demon Reciter." Now Mrs. Potter is giving war poems at teas and Mrs. Langtry promises to give us Kipling.

Recitation—the new kind of recitation which is little more than a reading—ought to furnish an admirable and entertaining part of dinners, luncheons and every other sort of informal entertainment.

Of course, we all recollect with horror the old style of recitation, when it was necessary to swing from the chandelier to give the proper effect of the girl who did the curfew act.

Then we had to moan like the wind and surge like the ocean and give horse effects with our feet and imitate the lightning with our arms, and do stage falls and all that sort of thing.

But with the growth of civilization we have



CHARLOTTE LAMBERT.

buried the old-fashioned recitation and in its place we have the quiet, gestureless rendition of poems that are so much more beautiful than anything we ourselves can say.

We girls take up so many queer fads, such as shaving our eyebrows into perfect arches (which is the very newest), and perumping our hair, and wearing rings on our thumbs, that it would be quite a pleasant sort of change if we were to commit to mind some of the beautiful things that Riley and Kipling and Bunner and Tom Masson and chaps like that have written.

And not only the known poets but lots of the unknown have emitted grand sweet songs in the pages of the papers and the magazines that are well worth reading.

Not forgetting the prose poems that appear every evening in the editorial columns of the evening extras.

I often think, as I sit alone in the twilight, absorbing those great thoughts and unconsciously acquiring great chunks of knowledge from the dictionary and other works, what a noble and magnificent chap the fellow who writes them must be if he only lives up to one-sixteenth of what he preaches. And what a library he must have!

But as recitations they would be immense. Imagine getting up with the black coffee—or sitting down in the very latest, I believe—and saying: "I will now give you a little thing I saw in the *Evening Omelet*, entitled, 'Our Duties to Car Conductors,' or 'Train Your Baby's Face to Grow Out or You Will Regret It.'"

I'd prefer to hear one of those myself with a little slow mandolin music to "Mabel with Her Face Against the Pane." It really should be "pain," any day in the week.

The Twelfth Night girls had their usual high jinks Saturday night a week ago and made merry until past the midnight hour, when the cake was cut and the loving cup was passed in true Twelfth Night fashion.

The Twelfth Night boasts of more thorough good feeling than any woman's club in town. They don't have to keep a scrap book, like Sorosis and the Eclectic and even the P. W. L.'s, who take their corners every election time and enjoy a merry little row all by themselves.

But the Twelfth Night numbers Emma Sheridan Frye, Ella Starr, and Alice Fischer Harcourt in its list, as well as any number of girls of just the same sort, and they have a trained dove that does an olive branch contortion at every meeting.

So the Twelfth Nighters stand away ahead of all the other clubs so far as harmony goes, and there is a great deal in that, girls, whether it's politics or poetry.

From London the Matinee Girl has received a souvenir programme of the Shaftesbury Theatre, with all our American girls in *The Belle of New York*, billed amid queer English advertisements and pounds-shillings-and-pence prices tacked on to everything.

It will be great fun to see those girls in town

again, with all their acquired English accents and their social prestige.

For *The Belle of New York* girls have been playing tag with the hearts of the nobility: they have poured tea in the drawing-rooms of Gower Street and in the fastnesses of Saint John's Wood.

The American style of wooing with broiled lobsters and hansom cabs will seem commonplace and crude. They will call for tea, muffins, four-wheelers and coronets.

THE MATINEE GIRL.

THE ECCENTRICITY OF ELECTRICITY.

An electric light wire was grounded somewhere last Tuesday evening, and five or six Broadway theatres were suddenly darkened early in the performances. Gas came to the rescue and, after a while, the electric lamps began to glow again. Over at the Victoria the chief excitement came later. Smoke of a particularly formidable rubbery odor filled the theatre during the last act of *Chris and the Wonderful Lamp*.

When Jerome Sykes weighed in with a topical song the smoke waxed dense and obvious. Certain persons arose and left the theatre, while more grew nervous, wildly encoring the topical song. The heroic Sykes valiantly sang on and on, telling the audience between verses that the fire was outside the theatre in a vault under the sidewalk. But the smoke floated merrily in, thicker and thicker, and when the entertainment was finally ended, those of the audience that yet remained rushed out into the street, and some chorus girls, arrayed in stage clothes, dashed hysterically into the open air, but were subsequently recaptured without loss of life.

Meanwhile, firemen had arrived, with engines and hooks and ladders and things, and they found that the smoke emanated from a place in the cellar where the electric wires came in, having been caused by the combustion of certain rubber insulations. Altogether, it was a red-letter evening for the electricity, which hasn't been having much fun of late, and is beginning to complain of overwork.

A BOOK OF PORTRAITS.

Herbert S. Stone and company, of Chicago, have recently issued a book of portraits, by Gordon Craig, of Sir Henry Irving, Ellen Terry, and Laurence Irving. The collection should prove of great interest alike to book-lovers, artists, and stage folk, and to those who treasure theatrical curios it will doubtless be esteemed a prize indeed. Gordon Craig, who is Miss Terry's son, has brought to his work, naturally, a keen regard for his subjects as well as his artistic skill. The portraits are wash drawings in India ink principally, with an occasional dash of

color that gives a poster effect. Indeed some of them are eccentric even to the verge of the ridiculous, but there is such power or delicacy in each likeness that one is led to study them with ever increasing admiration. There are eighteen portraits in all, fifteen of which are of the players in their most celebrated characters. The cartoons of Miss Terry as Nance Oldfield, and of Sir Henry as Dubosc are perhaps the most interesting of the collection. The volume is most artistically bound, and is a credit to every one concerned in its making.

WILLARD SINNS.

Willard Sinns, whose picture is on *THE MIRROR*'s front page this week, is a popular vaudeville star, and like a great many who are at the top of the ladder in this branch of the profession, he is a graduate from the ranks of the legitimate. Mr. Sinns has played successful engagements with Lillian Russell, The Whirl of the Town, and many other attractions of the same class.

The specialty he is now doing in vaudeville is as unique as it is amusing. He impersonates various familiar characters, and, with the assistance of Jennie Graham, portrays little humorous scenes taken from life. Instead of a stereotyped introductory address before each change, he sings a verse descriptive of what he is about to portray. All of his work bears the stamp of originality, and his performance invariably excites most favorable comment.

Mr. Sinns is this season a member of Hyde's Comedians. He has engaged Edgar Smith to write a new sketch for him for next season.

JULIA MORRISON ACQUITTED.

The trial of Julia Morrison, charged with the murder of Stage-Manager Frank Leiden, of the Mr. Plaster of Paris company, at Chattanooga, Tenn., on Sept. 23, was concluded in a Circuit Court in that city on Jan. 10. The jury decided that Miss Morrison was not guilty. The State endeavored to have the prisoner held on a charge of carrying fire arms without license, but the Court did not recognize the motion and she was released. Miss Morrison has announced her purpose to lecture about "The Other Side of Stage Life," beginning at Chattanooga and touring over the route of Mr. Plaster of Paris. Next season she means to return to the stage.

THE LOYAL J. DUKE MURRAY.

J. Duke Murray, managing London Life, in view of the war enthusiasm prevalent in Manitoba, as in every one of Britain's colonies, sent the following telegram from St. Paul on Dec. 19 to the Winnipeg Free Press: "The English play, London Life, known in England as How London Lives, will be the attraction at the Winnipeg Theatre, Jan. 1 and 2. As a loyal son of Auld Scotia, I tender you a percentage of the receipts Tuesday matinee and night to aid your noble purpose of providing funds for the loved ones left by the patriots who go to do or die in South Africa. God Save the Queen. J. Duke Murray, manager."

CHARLOTTE LAMBERT.

Charlotte Lambert, now playing the leading role with Tim Murphy in *The Carpetbagger*, is pictured on this page of *THE MIRROR*. Her part is that of an aristocratic, noble-minded Southern widow, endowed with all womanly charm and grace. Miss Lambert should realize perfectly this role, possessing these qualities as she does in ample share, and bringing to their aid her admirable dramatic art and her magnificent stage presence.

GOSSIP OF THE TOWN.



Lorraine Hollis, whose picture appears with this, is a talented woman who has met with much success during her twelve years on the stage. She began her dramatic career in the Alcazar Stock company, San Francisco. Her unusual beauty, aided by talent of a high order, soon won for her a leading position in the best companies. Miss Hollis never made a debut and never lost any diamonds. After a season or two in San Francisco she attracted the attention of the late Augustin Daly, who saw her performance of Stephanie in *Forget Me Not* while he was on the Pacific Coast, and he immediately engaged her as a member of his company. She played with William Terris under Mr. Daly's direction. She was also understudy for George Drew Barrymore in W. H. Crane's company. Returning to California Miss Hollis starred for several seasons on the Pacific Coast and in Texas in *The Tigress*, *Forget Me Not*, *Zicka in Diplomacy*, *Camille*, *Parthenia*, *Lena Despard* in *As in a Looking Glass*, and in Augustin Daly's comedies. About four years ago she again came East, and toured New England, Pennsylvania, and New York, playing all the larger cities as a star in *Marina* in Mr. Barnes of New York with great success. Miss Hollis has organized and managed a number of stock companies in Rochester, Buffalo, and Ottawa, producing standard plays, and personally attending to every detail of the stage. Next season she will be seen in a magnificent production of a costume play.

The old St. Stebbins company played on Jan. 1 for the inmates of the Home for Feeble Minded Women at Newark, N. Y., and were afterward dined by the superintendent of the institution.

The one-legged swindler who calls himself Fitzgerald, has reappeared at Port Huron, Mich., where he borrowed \$5 of a hotel clerk and gave for it a bogus order on Belle Archer's company. He still claims to be Miss Archer's manager. Theatre and hotel men along her route will do well to watch for the impostor.

John Dailey, of The Sporting Duchess, is ill with stomach trouble at St. Luke's Hospital, Chicago.

The Fourth regular service of the Actors' Church Alliance will be held next Sunday evening, Jan. 21, at 8 p. m. at Bloomingdale Reformed Church, Broadway and Sixty-eighth Street. The sermon will be preached by the pastor, Rev. Madison C. Peters, and the subject will be "The Church and the Theatre." All members of the Alliance and of the dramatic profession together with those interested in the theatre are cordially invited to attend.

A copy of the New Year's Day menu of the Russell House, Detroit, of which Will V. Zimmer is steward, has been received by *THE MIRROR*. It is in the form of an engagement book for the year 1906, and is very handsomely printed and bound. The hotel orchestra under the direction of D. M. Agnes played an interesting programme, it appears, and the gastronomical charm of the menu was enticing.

Florence Gerald, during the Chicago engagement of *The Girl from Maxim's*, played Madame Potiphar at fifteen minutes' notice, Gertrude Whitby being out of the cast through illness.

Albert H. Perry and Eleanor Carr White, of A Colonial Girl, were married in St. Louis on Jan. 11.

Hugh J. Gallagher, billed as part author of *The Gunner's Mate*, applied last week in Newark, N. J., for a receiver to dissolve his partnership with William J. McKiernan, billed as the other part author of the play. He wished to prevent payment of royalties to Mr. McKiernan, but the application was denied by the Vice-Chancellor.

Cleveland, Ohio, amateurs have organized the Empire Stock company with Frank P. Barber, business-manager, and Harry D. Kline, stage-manager. Other members are Katharine Eggleston Junkermann, Grace Makepeace, Minerva E. Naylor, Selma V. Kline, Mercedes Atherton, Oscar Opfel, Frank Drake, Albert Drake, and Jack Gross.

J. Eldon Murray, business-manager of the Huntley-Jackson company, has been called to the East by the death of his father.

Nellie Lindroth has made a most favorable impression as Miss Smith in *Why Smith Left Home*.

Harry Levy, late business-manager with A. Q. Scammon's *The Sleeping City*, has been transferred to a like position with *The American Girl*.

William Hignold, the well-known English actor, has been compelled to leave the stage on account of his failing eyesight. He celebrated his sixty-first birthday on Dec. 18.

On Land and Sea has closed.

Manager S. W. Combs announces that rehearsals are progressing for Thomas E. Shea's new production, *The Voice of Nature*, by Carle Crauer, which will be produced later in the season.

Grace Cameron is scoring a pronounced success in prima donna roles with *The Bostonians*.

C. Herbert Kerr has secured the rights to Murray and Mack's *Finnigan's Ball*, to open on Sept. 2, in Chicago, with a company of twenty people. Business with Murray and Mack this season has been large. After playing the Alhambra, San Francisco, the company will come East via Salt Lake City, Denver and the South.

A professional matinee performance of *The Village Postmaster* will be given at the Fourteenth Street Theatre on Thursday, Jan. 11.

Clarence T. Arpen is playing General Hulsén in Lewis Morrison's *Frederick the Great*, having succeeded Mervyn Dallan.

Walter D. Greene was highly praised last week by the Salt Lake City critics for his impersonation of Torvald Helmer in Ibsen's *A Doll's House*.

The Castle Square Opera company will, on Jan. 22, sing for the first time in this city two short operas that have won the highest commendation from European critics. The first is *Fortunio's Song*, or the *Magie Melody*, by Offenbach, and the second is *Spinnell's* lyric tragedy, *A Basso Porto*, which in the English version is called *The Lower Harbor*.

Sake, The Engineer, Miss Fresh from Frisco, The

GEORGIA.

BOISE CITY.—COLUMBIA THEATRE (James J. Finney, manager): Remember the Maine 12, 13.

ILLINOIS

ance good; house crowded. The King of the Opium Ring 9; fair performance; topheavy house. A Colonial Girl 15.—AUDITORIUM THEATRE (Chamberlain Harrington and Co., managers): Go-Won-Go Mohave

1. First-class minstrel

STERLING-ACADEMY OF MUSIC (M.

(Mr. A. H. Jones, manager): Over the Fence 2; fair a

Too Much Money, by Edward O. Towne, touring Texas

KANSAS.

—

ance and business. You Yonson 9. The Air Ship 13. A Stranger in New York 25. Darkest Roads 25.

WICHITA—CRAWFORD THEATRE (H. L. Martin, manager): Jane Corbin in Black House 10; satisfactory performance; good business.—**AUDITORIUM** (J. E. D. John 25): Minstrels gave a very good performance to good business 8.

WELLINGTON—WOODS OPERA HOUSE (Black and Martin, managers): Dark.—**AUDITORIUM** (Lecturer by J. E. D. John 25).

EMPIRE—WHITELY OPERA HOUSE (H. C. Whitely, manager): Beach and Bowers' Minstrels 6; fair house; good performance.

HUTCHINSON—OPERA HOUSE (W. A. Lee, manager): A Stranger in New York 3; crowded house; audience pleased.

WINFIELD—GRAND OPERA HOUSE (T. R. Myers, manager): Beach and Bowers' Minstrels 9.

KENTUCKY.

LEXINGTON—OPERA HOUSE (Charles Scott, manager): Kellar 1; good house. Mile. Fil 2; excellent business; performance fair. International Operatic co. 3; small audience. Bowers and Bowers' Minstrels 4; big business.—**ITEM**: Frank Elliott, while doing the stunt with a horse on the stage, was thrown by the breaking of one of the guy wires on the horse's head. He was seriously injured. It is feared his stay in the hospital will be long.

ASHLAND—THE NEW ASHLAND (Bryan and Martin, managers): The Prince of Wales, in Forget-me-not, Soldier of France, East Lynne, and La Belle Marie; turned people away; splendid performance. Jeffries-Sharkey light pictures 9; fair business. Vanity Fair 24. Murray and Mack 20.—**ITEM**: The Rathbone Sisters joined the Paiges here.

OWENSBORO—NEW TEMPLE THEATRE (F. J. Dye, manager): International Operatic co. 4; fair house; excellent business. Side Tracked 5; small but appreciative audience. Jack and the Beanstalk 10. Jeffries-Sharkey light pictures 14. Bowers and Bowers' Minstrels 14. Jeffries-Sharkey light pictures 14. Bowers and Bowers' Minstrels 14.

MAYSVILLE—WASHINGTON OPERA HOUSE (J. D. Dye, manager): Van Dyke and Eaton co. in When One Woman Won 3. Across the Trail 4. Rip Van Winkle 5. An Arabian Night 6; good business; excellent performance. A Woman in the Case 9; good house; pleasant audience.

FRANKFORT—CAPITOL OPERA HOUSE (Thomas Heffer, manager): International Operatic co. 3; good business; satisfaction given. Bowers and Bowers' Minstrels 4; satisfactory performance; good business. Murray Comedy co. 5-12.

RICHMOND—WHITE-BUSH OPERA HOUSE (White and Bush, managers): A Woman in the Case 11. Lucie Smith Sprucey 10. changed to 12. Murray Comedy co. 15-17.

LANCASTER—GARRARD OPERA HOUSE (F. B. Pinner, manager): Bowers and Bowers' Minstrels Dec. 30 to good house; performance good. Kentucky Colonels 18. Hawthorn Sisters 22-24.

PADUCAH—MORTON'S OPERA HOUSE (Fletcher Terrell, manager): International Operatic co. 5; pleasant fair house. Mile. Fil 11. Jack and the Beanstalk 12.

PARIS—GRAND OPERA HOUSE (S. E. Borland, manager): A Woman in the Case 13. Murray Comedy co. 15-17.

HENDERSON—OPERA HOUSE (Leon L. Levi, manager): Side Tracked 5; good house; performance satisfactory. Peruch-Beldin co. 15-20.

LOUISIANA.

SHREVEPORT—GRAND OPERA HOUSE (Dave H. Davis, manager): The Real Widow Brown 2; fair and appreciative audience. What Happened to Jones 4. A Woman in the Case 13. Faust 16. Scott's Minstrels 17. Pearson Stock co. 18, 19. Under the Dome 21. Brown's in Town 24. Zaza 25.

LAKE CHARLES—OPERA HOUSE (H. B. Miller, manager): Harry Corbin Clarke in What Happened to Jones 3; large and enthusiastic audience. Gorton's Minstrels 5; pleasant; good business. Who is Who 9.

THIBODAU—OPERA HOUSE (F. L. Knobloch, manager): Gorton's Minstrels 14. Faust 16. Under the Dome 17. Jordan Simpkins 27.

MAINE.

PORTLAND—JEFFERSON THEATRE (Pay Brothers and Hosford, managers): George W. Wilson co. presented The Great Diamond Robbery. Harbor Lights. When Dudley was Hypnotized. The Mystery of Romey. The Girl and the Messenger from the Invisible. The Crick on the Beach and the Invisible. The Darker. Forging His Chains. Lady Deadlock's Secret. The Luck of a Factory Girl 8-13; good attendance.

PORTLAND THEATRE (G. E. Ronda, manager): The Corner Grocery 5, 6. A Woman in the Case 12-14.—**CITY HALL** (George H. Libby, agent): Callahan's Symphony Orchestra.—**ITEM**: Edward J. Sullivan, business manager of Portland's Theatre, Waterbury, Conn., visited his home here 9.—Harry S. Alward, former press agent at Peck's Island, is now with James K. Hackett.

LEWISTON—MUSIC HALL (Charles Horbury, manager): U. T. C. to good house 8. Come Payton Woman Against Woman. The Runaway Wife. Alone in London. The Banker's Daughter. Eagle's Nest. White Slave. A Member of Congress. and For His Sake. The Corner Grocery 17. Shea-McAuliffe co. 22-27.

BIDDEFORD—CITY OPERA HOUSE (K. W. Sutherland, manager): Alma Chester co. closed a week of good business 6, having presented a number of a great City. The Cross of Gold. The Great North-vogue; audience pleased. Stetson's U. T. C. 8 to capacity; performance good. Empire Stock co. 15-20. Quo Vadis 22.

BANGOR—OPERA HOUSE (F. A. Owen, manager): Stetson's U. T. C. entertained large audiences for three nights to full house. Come Payton Stock co. 15-20.—**THE NORONDEGA** (F. W. Reed, manager): Dead in Harness opened to good business 8 for three nights; good performance.

ROCKLAND—FARWELL OPERA HOUSE (H. H. Crockett, manager): Dora, Wife for Wife. Tell by. Moths. That Precious Baby. and The Daughter of the Empire. Emma Nevada 10; good business; excellent performance. Black Pat's Troubadours 10. Nance O'Neil 12.

MARYLAND.

CUMBERLAND—ACADEMY OF MUSIC (Melinger Brothers, managers): Klum-Hearn co. attracted large house in Pantomime Ticket 210. Alabama. Hold by the Enemy. Mr. Bates of New York. and The Commodore. Devil's Auction 4; good performance; 8. H. O. house. Milton Aborn Opera co. 15, 16.

HAGERSTOWN—ACADEMY OF MUSIC (Charles M. Putner, manager): Local Minstrels 10; enjoyable entertainment; large audience. The M. S. C. Male Quartette, assisted by Miss Guy Spencer, 11. Daniel Sully 21.

FREDERICK—CITY OPERA HOUSE (F. T. Rhodes, manager): Guy Brothers' Minstrels 19.

MASSACHUSETTS.

SPRINGFIELD—GILMORE'S COURT SQUARE THEATRE (W. C. Leander, manager): Little Red Riding Hood was sheltered by the Court Square for four nights more than kept the wolf from the door; Midgey. Ethel Jackson, Helen Mostyn, Sager Midgeway, and Thomas O'Brien have the whole thing as the four-legged part; Miss Jackson made a very moon show refulgently in the title-role. The Man in the Blue Bow to Springfield; Mr. Bernard made in his profession with confidence, for Springfield gave her all right; the burlesque of Romeo and Juliet was one of the big hits. Viola Allen played to tremendous business in The Christian 10, 11. Miss Mary Sumner and Robert Drouet's splendid work caused Jeffries-Sharkey light pictures 15, 16. Arizona 17. Because She Loved Him 18. Robert B. Man Children of the Ghetto 20. Rogers Brothers 31.—**AUDITORIUM** (Black and Keller, managers): The Food Fair 8-13 cancelled, owing to lack of nourishment. Routs-Santley co. 15-17. EDWIN DWIGHT.

NEW BEDFORD—THEATRE (William B. Cross, manager): Bennett and Moulton co. opened for the first time in local office business. Justin Adams. Carling. Repertoire: Dad's Girl. Fanchon (The Three Imperial Guards. The Senator's Wife. Darkie. The Black Flag. A. All the Comforts of Home. Heart of the Sierra. Madame Flower. and In the Melba. was specially engaged for the first week. Other specialities were introduced by Waldo Whipple. Ad. P. Reed's cinematograph pictures were popular feature. Way Down East 25-28. His Excellency the Governor 29. The Turtle 26. King Dramatic co. 29.

Feb. 3.—**ITEM**: Madame Flower will rest week of 15, relieving the Bennett-Moulton co. at Fall River for one week, 22.

CHELSEA—ACADEMY OF MUSIC (Patrick and Hennessey, managers): Jere McAuliffe Stock co. closed a successful season. 4. Plays last half of week: Miss. Side, and The Fire Patrol; 5. The Heart of the Lion. 6. The Heart of the Lion. 7. The Heart of the Lion. 8. The Heart of the Lion. 9. The Heart of the Lion. 10. The Heart of the Lion. 11. The Heart of the Lion. 12. The Heart of the Lion. 13. The Heart of the Lion. 14. The Heart of the Lion. 15. The Heart of the Lion. 16. The Heart of the Lion. 17. The Heart of the Lion. 18. The Heart of the Lion. 19. The Heart of the Lion. 20. The Heart of the Lion. 21. The Heart of the Lion. 22. The Heart of the Lion. 23. The Heart of the Lion. 24. The Heart of the Lion. 25. The Heart of the Lion. 26. The Heart of the Lion. 27. The Heart of the Lion. 28. The Heart of the Lion. 29. The Heart of the Lion. 30. The Heart of the Lion. 31. The Heart of the Lion. 32. The Heart of the Lion. 33. The Heart of the Lion. 34. The Heart of the Lion. 35. The Heart of the Lion. 36. The Heart of the Lion. 37. The Heart of the Lion. 38. The Heart of the Lion. 39. The Heart of the Lion. 40. The Heart of the Lion. 41. The Heart of the Lion. 42. The Heart of the Lion. 43. The Heart of the Lion. 44. The Heart of the Lion. 45. The Heart of the Lion. 46. The Heart of the Lion. 47. The Heart of the Lion. 48. The Heart of the Lion. 49. The Heart of the Lion. 50. The Heart of the Lion. 51. The Heart of the Lion. 52. The Heart of the Lion. 53. The Heart of the Lion. 54. The Heart of the Lion. 55. The Heart of the Lion. 56. The Heart of the Lion. 57. The Heart of the Lion. 58. The Heart of the Lion. 59. The Heart of the Lion. 60. The Heart of the Lion. 61. The Heart of the Lion. 62. The Heart of the Lion. 63. The Heart of the Lion. 64. The Heart of the Lion. 65. The Heart of the Lion. 66. The Heart of the Lion. 67. The Heart of the Lion. 68. The Heart of the Lion. 69. The Heart of the Lion. 70. The Heart of the Lion. 71. The Heart of the Lion. 72. The Heart of the Lion. 73. The Heart of the Lion. 74. The Heart of the Lion. 75. The Heart of the Lion. 76. The Heart of the Lion. 77. The Heart of the Lion. 78. The Heart of the Lion. 79. The Heart of the Lion. 80. The Heart of the Lion. 81. The Heart of the Lion. 82. The Heart of the Lion. 83. The Heart of the Lion. 84. The Heart of the Lion. 85. The Heart of the Lion. 86. The Heart of the Lion. 87. The Heart of the Lion. 88. The Heart of the Lion. 89. The Heart of the Lion. 90. The Heart of the Lion. 91. The Heart of the Lion. 92. The Heart of the Lion. 93. The Heart of the Lion. 94. The Heart of the Lion. 95. The Heart of the Lion. 96. The Heart of the Lion. 97. The Heart of the Lion. 98. The Heart of the Lion. 99. The Heart of the Lion. 100. The Heart of the Lion. 101. The Heart of the Lion. 102. The Heart of the Lion. 103. The Heart of the Lion. 104. The Heart of the Lion. 105. The Heart of the Lion. 106. The Heart of the Lion. 107. The Heart of the Lion. 108. The Heart of the Lion. 109. The Heart of the Lion. 110. The Heart of the Lion. 111. The Heart of the Lion. 112. The Heart of the Lion. 113. The Heart of the Lion. 114. The Heart of the Lion. 115. The Heart of the Lion. 116. The Heart of the Lion. 117. The Heart of the Lion. 118. The Heart of the Lion. 119. The Heart of the Lion. 120. The Heart of the Lion. 121. The Heart of the Lion. 122. The Heart of the Lion. 123. The Heart of the Lion. 124. The Heart of the Lion. 125. The Heart of the Lion. 126. The Heart of the Lion. 127. The Heart of the Lion. 128. The Heart of the Lion. 129. The Heart of the Lion. 130. The Heart of the Lion. 131. The Heart of the Lion. 132. The Heart of the Lion. 133. The Heart of the Lion. 134. The Heart of the Lion. 135. The Heart of the Lion. 136. The Heart of the Lion. 137. The Heart of the Lion. 138. The Heart of the Lion. 139. The Heart of the Lion. 140. The Heart of the Lion. 141. The Heart of the Lion. 142. The Heart of the Lion. 143. The Heart of the Lion. 144. The Heart of the Lion. 145. The Heart of the Lion. 146. The Heart of the Lion. 147. The Heart of the Lion. 148. The Heart of the Lion. 149. The Heart of the Lion. 150. The Heart of the Lion. 151. The Heart of the Lion. 152. The Heart of the Lion. 153. The Heart of the Lion. 154. The Heart of the Lion. 155. The Heart of the Lion. 156. The Heart of the Lion. 157. The Heart of the Lion. 158. The Heart of the Lion. 159. The Heart of the Lion. 160. The Heart of the Lion. 161. The Heart of the Lion. 162. The Heart of the Lion. 163. The Heart of the Lion. 164. The Heart of the Lion. 165. The Heart of the Lion. 166. The Heart of the Lion. 167. The Heart of the Lion. 168. The Heart of the Lion. 169. The Heart of the Lion. 170. The Heart of the Lion. 171. The Heart of the Lion. 172. The Heart of the Lion. 173. The Heart of the Lion. 174. The Heart of the Lion. 175. The Heart of the Lion. 176. The Heart of the Lion. 177. The Heart of the Lion. 178. The Heart of the Lion. 179. The Heart of the Lion. 180. The Heart of the Lion. 181. The Heart of the Lion. 182. The Heart of the Lion. 183. The Heart of the Lion. 184. The Heart of the Lion. 185. The Heart of the Lion. 186. The Heart of the Lion. 187. The Heart of the Lion. 188. The Heart of the Lion. 189. The Heart of the Lion. 190. The Heart of the Lion. 191. The Heart of the Lion. 192. The Heart of the Lion. 193. The Heart of the Lion. 194. The Heart of the Lion. 195. The Heart of the Lion. 196. The Heart of the Lion. 197. The Heart of the Lion. 198. The Heart of the Lion. 199. The Heart of the Lion. 200. The Heart of the Lion. 201. The Heart of the Lion. 202. The Heart of the Lion. 203. The Heart of the Lion. 204. The Heart of the Lion. 205. The Heart of the Lion. 206. The Heart of the Lion. 207. The Heart of the Lion. 208. The Heart of the Lion. 209. The Heart of the Lion. 210. The Heart of the Lion. 211. The Heart of the Lion. 212. The Heart of the Lion. 213. The Heart of the Lion. 214. The Heart of the Lion. 215. The Heart of the Lion. 216. The Heart of the Lion. 217. The Heart of the Lion. 218. The Heart of the Lion. 219. The Heart of the Lion. 220. The Heart of the Lion. 221. The Heart of the Lion. 222. The Heart of the Lion. 223. The Heart of the Lion. 224. The Heart of the Lion. 225. The Heart of the Lion. 226. The Heart of the Lion. 227. The Heart of the Lion. 228. The Heart of the Lion. 229. The Heart of the Lion. 230. The Heart of the Lion. 231. The Heart of the Lion. 232. The Heart of the Lion. 233. The Heart of the Lion. 234. The Heart of the Lion. 235. The Heart of the Lion. 236. The Heart of the Lion. 237. The Heart of the Lion. 238. The Heart of the Lion. 239. The Heart of the Lion. 240. The Heart of the Lion. 241. The Heart of the Lion. 242. The Heart of the Lion. 243. The Heart of the Lion. 244. The Heart of the Lion. 245. The Heart of the Lion. 246. The Heart of the Lion. 247. The Heart of the Lion. 248. The Heart of the Lion. 249. The Heart of the Lion. 250. The Heart of the Lion. 251. The Heart of the Lion. 252. The Heart of the Lion. 253. The Heart of the Lion. 254. The Heart of the Lion. 255. The Heart of the Lion. 256. The Heart of the Lion. 257. The Heart of the Lion. 258. The Heart of the Lion. 259. The Heart of the Lion. 260. The Heart of the Lion. 261. The Heart of the Lion. 262. The Heart of the Lion. 263. The Heart of the Lion. 264. The Heart of the Lion. 265. The Heart of the Lion. 266. The Heart of the Lion. 267. The Heart of the Lion. 268. The Heart of the Lion. 269. The Heart of the Lion. 270. The Heart of the Lion. 271. The Heart of the Lion. 272. The Heart of the Lion. 273. The Heart of the Lion. 274. The Heart of the Lion. 275. The Heart of the Lion. 276. The Heart of the Lion. 277. The Heart of the Lion. 278. The Heart of the Lion. 279. The Heart of the Lion. 280. The Heart of the Lion. 281. The Heart of the Lion. 282. The Heart of the Lion. 283. The Heart of the Lion. 284. The Heart of the Lion. 285. The Heart of the Lion. 286. The Heart of the Lion. 287. The Heart of the Lion. 288. The Heart of the Lion. 289. The Heart of the Lion. 290. The Heart of the Lion. 291. The Heart of the Lion. 292. The Heart of the Lion. 293. The Heart of the Lion. 294. The Heart of the Lion. 295. The Heart of the Lion. 296. The Heart of the Lion. 297. The Heart of the Lion. 298. The Heart of the Lion. 299. The Heart of the Lion. 300. The Heart of the Lion. 301. The Heart of the Lion. 302. The Heart of the Lion. 303. The Heart of the Lion. 304. The Heart of the Lion. 305. The Heart of the Lion. 306. The Heart of the Lion. 307. The Heart of the Lion. 308. The Heart of the Lion. 309. The Heart of the Lion. 310. The Heart of the Lion. 311. The Heart of the Lion. 312. The Heart of the Lion. 313. The Heart of the Lion. 314. The Heart of the Lion. 315. The Heart of the Lion. 316. The Heart of the Lion. 317. The Heart of the Lion. 318. The Heart of the Lion. 319. The Heart of the Lion. 320. The Heart of the Lion. 321. The Heart of the Lion. 322. The Heart of the Lion. 323. The Heart of the Lion. 324. The Heart of the Lion. 325. The Heart of the Lion. 326. The Heart of the Lion. 327. The Heart of the Lion. 328. The Heart of the Lion. 329. The Heart of the Lion. 330. The Heart of the Lion. 331. The Heart of the Lion. 332. The Heart of the Lion. 333. The Heart of the Lion. 334. The Heart of the Lion. 335. The Heart of the Lion. 336. The Heart of the Lion. 337. The Heart of the Lion. 338. The Heart of the Lion. 339. The Heart of the Lion. 340. The Heart of the Lion. 341. The Heart of the Lion. 342. The Heart of the Lion. 343. The Heart of the Lion. 344. The Heart of the Lion. 345. The Heart of the Lion. 346. The Heart of the Lion. 347. The Heart of the Lion. 348. The Heart of the Lion. 349. The Heart of the Lion. 350. The Heart of the Lion. 351. The Heart of the Lion. 352. The Heart of the Lion. 353. The Heart of the Lion. 354. The Heart of the Lion. 355. The Heart of the Lion. 356. The Heart of the Lion. 357. The Heart of the Lion. 358. The Heart of the Lion. 359. The Heart of the Lion. 360. The Heart of the Lion. 361. The Heart of the Lion. 362. The Heart of the Lion. 363. The Heart of the Lion. 364. The Heart of the Lion. 365. The Heart of the Lion. 366. The Heart of the Lion. 367. The Heart of the Lion. 368. The Heart of the Lion. 369. The Heart of the Lion. 370. The Heart of the Lion. 371. The Heart of the Lion. 372. The Heart of the Lion. 373. The Heart of the Lion. 374. The Heart of the Lion. 375. The Heart of the Lion. 376. The Heart of the Lion. 377. The Heart of the Lion. 378. The Heart of the Lion. 379. The Heart of the Lion. 380. The Heart of the Lion. 381. The Heart of the Lion. 382. The Heart of the Lion. 383. The Heart of the Lion. 384. The Heart of the Lion. 385. The Heart of the Lion. 386. The Heart of the Lion. 387. The Heart of the Lion. 388. The Heart of the Lion. 389. The Heart of the Lion. 390. The Heart of the Lion. 391. The Heart of the Lion. 392. The Heart of the Lion. 393. The Heart of the Lion. 394. The Heart of the Lion. 395. The Heart of the Lion. 396. The Heart of the Lion. 397. The Heart of the Lion. 398. The Heart of the Lion. 399. The Heart of the Lion. 400. The Heart of the Lion. 401. The Heart of the Lion. 402. The Heart of the Lion. 403. The Heart of the Lion. 404. The Heart of the Lion. 405. The Heart of the Lion. 406. The Heart of the Lion. 407. The Heart of the Lion. 408. The Heart of the Lion. 409. The Heart of the Lion. 410. The Heart of the Lion. 411. The Heart of the Lion. 412. The Heart of the Lion. 413. The Heart of the Lion. 414. The Heart of the Lion. 415. The Heart of the Lion. 416. The Heart of the Lion. 417. The Heart of the Lion. 418. The Heart of the Lion. 419. The Heart of the Lion. 420. The Heart of the Lion. 421. The Heart of the Lion. 422. The Heart of the Lion. 423. The Heart of the Lion. 424. The Heart of the Lion. 425. The Heart of the Lion. 426. The Heart of the Lion. 427. The Heart of the Lion. 428. The Heart of the Lion. 429. The Heart of the Lion. 430. The Heart of the Lion. 431. The Heart of the Lion. 432. The Heart of the Lion. 433. The Heart of the Lion. 434. The Heart of the Lion. 435. The Heart of the Lion. 436. The Heart of the Lion. 437. The Heart of the Lion. 438. The Heart of the Lion. 439. The Heart of the Lion. 440. The Heart of the Lion. 441. The Heart of the Lion. 442. The Heart of the Lion. 443. The Heart of the Lion. 444. The Heart of the Lion. 445. The Heart of the Lion. 446. The Heart of the Lion. 447. The Heart of the Lion. 448. The Heart of the Lion. 449. The Heart of the Lion. 450. The Heart of the Lion. 451. The Heart of the Lion. 452. The Heart of the Lion. 453. The Heart of the Lion. 454. The Heart of the Lion. 455. The Heart of the Lion. 456. The Heart of the Lion. 457. The Heart of the Lion. 458. The Heart of the Lion. 459. The Heart of the Lion. 460. The Heart of the Lion. 461. The Heart of the Lion. 462. The Heart of the Lion. 463. The Heart of the Lion. 464. The Heart of the Lion. 465. The Heart of the Lion. 466. The Heart of the Lion. 467. The Heart of the Lion. 468. The Heart of the Lion. 469. The Heart of the Lion. 470. The Heart of the Lion. 471. The Heart of the Lion. 472. The Heart of the Lion. 473. The Heart of the Lion. 474. The Heart of the Lion. 475. The Heart of the Lion. 476. The Heart of the Lion. 477. The Heart of the Lion. 478. The Heart of the Lion. 479. The Heart of the Lion. 480. The Heart of the Lion. 481. The Heart of the Lion. 482. The Heart of the Lion. 483. The Heart of the Lion. 484. The Heart of the Lion. 485. The Heart of the Lion. 486. The Heart of the Lion. 487. The Heart of the Lion. 488. The Heart of the Lion. 489. The Heart of the Lion. 490. The Heart of the Lion. 491. The Heart of the Lion. 492. The Heart of the Lion. 493. The Heart of the Lion. 494. The Heart of the Lion. 495. The Heart of the Lion. 496. The Heart of the Lion. 497. The Heart of the Lion. 498. The Heart of the Lion. 499. The Heart of the Lion. 500. The Heart of the Lion. 501. The Heart of the Lion. 502. The Heart of the Lion. 503. The Heart of the Lion. 504. The Heart of the Lion. 505. The Heart of the Lion. 506. The Heart of the Lion. 507. The Heart of the Lion. 508. The Heart of the Lion. 509. The Heart of the Lion. 510. The Heart of the Lion. 511. The Heart of the Lion. 512. The Heart of the Lion. 513. The Heart of the Lion. 514. The Heart of the Lion. 515. The Heart of the Lion. 516. The Heart of the Lion. 517. The Heart of the Lion. 518. The Heart of the Lion. 519. The Heart of the Lion. 520. The Heart of the Lion. 521. The Heart of the Lion. 522. The Heart of the Lion. 523. The Heart of the Lion. 524. The Heart of the Lion. 525. The Heart of the Lion. 526. The Heart of the Lion. 527. The Heart of the Lion. 528. The Heart of the Lion. 529. The Heart of the Lion. 530. The Heart of the Lion. 531. The Heart of the Lion. 532. The Heart of the Lion. 533. The Heart of the Lion. 534. The Heart of the Lion. 535. The Heart of the Lion. 536. The Heart of the Lion. 537. The Heart of the Lion. 538. The Heart of the Lion. 539. The Heart of the Lion. 540. The Heart of the Lion. 541. The Heart of the Lion. 542. The Heart of the Lion. 543. The Heart of the Lion. 544. The Heart of the Lion. 545. The Heart of the Lion. 546. The Heart of the Lion. 547. The Heart of the Lion. 548. The Heart of the Lion. 549. The Heart of the Lion. 550. The Heart of the Lion. 551. The Heart of the Lion. 552. The Heart of the Lion. 553. The Heart of the Lion. 554. The Heart of the Lion. 555. The Heart of the Lion. 556. The Heart of the Lion. 557. The Heart of the Lion. 558. The Heart of the Lion. 559. The Heart of the Lion. 560. The Heart of the Lion. 561. The Heart of the Lion. 562. The Heart of the Lion. 563. The Heart of the Lion. 564. The Heart of the Lion. 565. The Heart of the Lion. 566. The Heart of the Lion. 567. The Heart of the Lion. 568. The Heart of the Lion. 569. The Heart of the Lion. 570. The Heart of the Lion. 571. The Heart of the Lion. 572. The Heart of the Lion. 573. The Heart of the Lion. 574. The Heart of the Lion. 575. The Heart of the Lion. 576. The Heart of the Lion. 577. The Heart of the Lion. 578. The Heart of the Lion. 579. The Heart of the Lion. 580. The Heart of the Lion. 581. The Heart of the Lion. 582. The Heart of the Lion. 583. The Heart of the Lion. 584. The Heart of the Lion. 585. The Heart of the Lion. 586. The Heart of the Lion. 587. The Heart of the Lion. 588. The Heart of the Lion. 589. The Heart of the Lion. 590. The Heart of the Lion. 591. The Heart of the Lion. 592. The Heart of the Lion. 593. The Heart of the Lion. 594. The Heart of the Lion. 595. The Heart of the Lion. 596. The Heart of the Lion. 597. The Heart of the Lion. 598. The Heart of the Lion. 599. The Heart of the Lion. 600. The Heart of the Lion. 601. The Heart of the Lion. 602. The Heart of the Lion. 603. The Heart of the Lion. 604. The Heart of the Lion. 605. The Heart of the Lion. 606. The Heart of the Lion. 607. The Heart of the Lion. 608. The Heart of the Lion. 609. The Heart of the Lion. 610. The Heart of the Lion. 611. The Heart of the Lion. 612. The Heart of the Lion. 613. The Heart of the Lion. 614. The Heart of the Lion. 615. The Heart of the Lion. 616. The Heart of the Lion. 617. The Heart of the Lion. 618. The Heart of the Lion. 619. The Heart of the Lion. 620. The Heart of the Lion. 621. The Heart of the Lion. 622. The Heart of the Lion. 623. The Heart of the Lion. 624. The Heart of the Lion. 625. The Heart of the Lion. 626. The Heart of the Lion. 627. The Heart of the Lion. 628. The Heart of the Lion. 629. The Heart of the Lion. 630. The Heart of the Lion. 631. The Heart of the Lion. 632. The Heart of the Lion. 633. The Heart of the Lion. 634. The Heart of the Lion. 635. The Heart of the Lion. 636. The Heart of the Lion. 637. The Heart of the Lion. 638. The Heart of the Lion. 639. The Heart of the Lion. 640. The Heart of the Lion. 641. The Heart of the Lion. 642. The Heart of the Lion. 643. The Heart of the Lion. 644. The Heart of the Lion. 645. The Heart of the Lion. 646. The Heart of the Lion. 647. The Heart of the Lion. 648. The Heart of the Lion. 649. The Heart of the Lion. 650. The Heart of the Lion. 651. The Heart of the Lion. 652. The Heart of the Lion. 653. The Heart of the Lion. 654. The Heart of the Lion. 655. The Heart of the Lion. 656. The Heart of the Lion. 657. The Heart of the Lion. 658. The Heart of the Lion. 659. The Heart of the Lion. 660. The Heart of the Lion. 661. The Heart of the Lion. 662. The Heart of the Lion. 663. The Heart of the Lion. 664. The Heart of the Lion. 665. The Heart of the Lion. 666. The Heart of the Lion. 667. The Heart of the Lion. 668. The Heart of the Lion. 669. The Heart of the Lion. 670. The Heart of the Lion. 671. The Heart of the Lion. 672. The Heart of the Lion. 673. The Heart of the Lion. 674. The Heart of the Lion. 675. The Heart of the Lion. 676. The Heart of the Lion. 677. The Heart of the Lion. 678. The Heart of the Lion. 679. The Heart of the Lion. 680. The Heart of the Lion. 681. The Heart of the Lion. 682. The Heart of the Lion. 683. The Heart of the Lion. 684. The Heart of the Lion. 685. The Heart of the Lion. 686. The Heart of the Lion. 687. The Heart of the Lion. 688. The Heart of the Lion. 689. The Heart of the Lion. 690. The Heart of the Lion. 691. The Heart of the Lion. 692. The Heart of the Lion. 693. The Heart of the Lion. 694. The Heart of the Lion. 695. The Heart of the Lion. 696. The Heart of the Lion. 697. The Heart of the Lion. 698. The Heart of the Lion. 699. The Heart of the Lion. 700. The Heart of the Lion. 701. The Heart of the Lion. 702. The Heart of the Lion. 703. The Heart of the Lion. 704. The Heart of the Lion. 705. The Heart of the Lion. 706. The Heart of the Lion. 707. The Heart of the Lion. 708. The Heart of the Lion. 709. The Heart of the Lion. 710. The Heart of the Lion. 711. The Heart of the Lion. 712. The Heart of the Lion. 713. The Heart of the Lion. 714. The Heart of the Lion. 715. The Heart of the Lion. 716. The Heart of the Lion. 717. The Heart of the Lion. 718. The Heart of the Lion. 719. The Heart of the Lion. 720. The Heart of the Lion. 721. The Heart of the Lion. 722. The Heart of the Lion. 723. The Heart of the Lion. 724. The Heart of the Lion. 725. The Heart of the Lion. 726. The Heart of the Lion. 727. The Heart of the Lion. 728. The Heart of the Lion. 729. The Heart of the Lion. 730. The Heart of the Lion. 731. The Heart of the Lion. 732. The Heart of the Lion. 733. The Heart of the Lion. 734. The Heart of the Lion. 735. The Heart of the Lion. 736. The Heart of the Lion. 737. The Heart of the Lion. 738. The Heart of the Lion. 739. The Heart of the Lion. 740. The Heart of the Lion. 741. The Heart of the Lion. 742. The Heart of the Lion. 743. The Heart of the Lion. 744. The Heart of the Lion. 745. The Heart of the Lion. 746. The Heart of the Lion. 747. The Heart of the Lion. 748. The Heart of the Lion. 749. The Heart of the Lion. 750. The Heart of the Lion. 751. The Heart of the Lion. 752. The Heart of the Lion. 753. The Heart of the Lion. 754. The Heart of the Lion. 755. The Heart of the Lion. 756. The Heart of the Lion. 757. The Heart of the Lion. 758. The Heart of the Lion. 759. The Heart of the Lion. 760. The Heart of the Lion. 761. The Heart of the Lion. 762. The Heart of the Lion. 763. The Heart of the Lion. 764. The Heart of the Lion. 765. The Heart of the Lion. 766. The Heart of the Lion. 767. The Heart of the Lion. 768. The Heart of the Lion. 769. The Heart of the Lion. 770. The Heart of the Lion. 771. The Heart of the Lion. 772. The Heart of the Lion. 773. The Heart of the Lion. 774. The Heart of the Lion. 775. The Heart of the Lion. 776. The Heart of the Lion. 777. The Heart of the Lion. 778. The Heart of the Lion. 779. The Heart of the Lion. 780. The Heart of the Lion. 781. The Heart of the Lion. 782. The Heart of the Lion. 783. The Heart of the Lion. 784. The Heart of the Lion. 785. The Heart of the Lion. 786. The Heart of the Lion. 787. The Heart of the Lion. 788. The Heart of the Lion. 789. The Heart of the Lion. 790. The Heart of the Lion. 791. The Heart of the Lion. 792. The Heart of the Lion. 793. The Heart of the Lion. 794. The Heart of the Lion. 795. The Heart of the Lion. 796. The Heart of the Lion. 797. The Heart of the Lion. 798. The Heart of the Lion. 799. The Heart of the Lion. 800. The Heart of the Lion. 801. The Heart of the Lion. 802. The Heart of the Lion. 803. The Heart of the Lion. 804. The Heart of the Lion. 805. The Heart of the Lion. 806. The Heart of the Lion. 807. The Heart of the Lion. 808. The Heart of the Lion. 809. The Heart of the Lion. 810. The Heart of the Lion. 811. The Heart of the Lion. 812. The Heart of the Lion. 813. The Heart of the Lion. 814. The Heart of the Lion. 815. The Heart of the Lion. 816. The Heart of the Lion. 817. The Heart of the Lion. 818. The Heart of the Lion. 819. The Heart of the Lion. 820. The Heart of the Lion. 821. The Heart of the Lion. 822. The Heart of the Lion. 823. The Heart of the Lion. 824. The Heart of the Lion. 825. The Heart of the Lion. 826. The Heart of the Lion. 827. The Heart of the Lion. 828. The Heart of the Lion. 829. The Heart of the Lion. 830. The Heart of the Lion. 831. The Heart of the Lion. 832. The Heart of the Lion. 833. The Heart of the Lion. 834. The Heart of the Lion. 835. The Heart of the Lion. 836. The Heart of the Lion. 837. The Heart of the Lion. 838. The Heart of the Lion. 839. The Heart of the Lion. 840. The Heart of the Lion. 841. The Heart of the Lion. 842. The Heart of the Lion. 843. The Heart of the Lion. 844. The Heart of the Lion. 845. The Heart of the Lion. 846. The Heart of the Lion. 847. The Heart of the Lion. 848. The Heart of the Lion. 849. The Heart of the Lion. 850. The Heart of the Lion. 851. The Heart of the Lion. 852. The Heart of the Lion. 853. The Heart of the Lion. 854. The Heart of the Lion. 855. The Heart of the Lion. 856. The Heart of the Lion. 857. The Heart of the Lion. 858.

TARENTUM.—OPERA HOUSE (Finney and Gill-
land, managers); Welsh Brothers' U. T. C. co. 3; fair

PRINTED CARDS

ALMOST EQUAL TO ENGRAVED.

Our cards are printed from new type, on fine bristol board and are as handsome as can be printed. Do not confound them with so-called book cards. Whenever a book-card is perfected that is fit to put on the market, you will find us in the field with them. But until then we give with each order

A MOROCCO CARD CASE.

This case is no cheap leatherette affair, but made from genuine Morocco. We have sent thousands of them out with entire satisfaction to our customers, and you can see one by inquiring among the members of any theatrical company of note.

OUR PRICES.

PAYMENT ALWAYS IN ADVANCE.

100 cards, all one style, any printing, with case,	\$.50
250 " " " " " " " " " " " "	1.00
500 " " " " " " " " " " " "	1.75
1000 " " " " " " " " " " " "	3.00

TO CLUBS.

(A NEW OFFER.)

5 ORDERS SENT AT ONE TIME \$2.00.

EACH ORDER FOR 100 CARDS.

Or you can include orders for 250, 500 or 1,000 at same time at 20 per cent. discount, but there must be five (5) separate orders to get this rate.

We will deliver club orders all to the person sending the order, or to the individuals, as desired, and where it is so stated we put no ad. on the case, so customers cannot tell where the agent gets them.

REMEMBER, WE SEND ALL CARDS BY MAIL, POSTAGE PREPAID.

SEND PRINTED NAME IF POSSIBLE.

ANY BUSINESS.

We put any printed matter on cards desired, no matter what the business is (so it's decent). Many agents take orders from business men generally.

Sizes of Cards.

Ladies' Large, 2 5/8 x 3 3/8 inches.
Small, 2 1/8 x 3 inches.

Gentlemen's Large, 2 x 3 1/8 inches.
Small, 1 3/4 x 3 1/8 "

*This card will not go in the case. It is mostly used for milliners, dress makers, etc. in lots of 500 or 1,000.

COMPOSITE PRINTING COMPANY,

123 West 40th St., New York.

Remit money by registered letter, money order on Station E, bank draft or 2 cent postage stamps. No attention paid to orders unless payment in full accompanies the copy.

house; co. amateurish. Serenata opened 8 for a week to pleased audience. The Missouri Girl 13. J. E. Toole 22-24. Herbert Sprague 28. ITEM: Managers Finney and Gilliland went to Kittanning Dec. 10 and secured judgment against the Carnet Stock co. for \$100 for breach of contract for Christmas week.

GREENVILLE.—LAIRD'S OPERA HOUSE (H. W. Holby, manager): Wilson Theatre co. 1-4. Repertoire: Credit Lorraine, The Modern Galatea, The Signal of Liberty, The Girl from Frisco, Because She Loved Him So, and Money Against Money. Welsh Brothers' U. T. C. 5; large and pleased audience. The Missouri Girl 12. O'Hooligan's Wedding 13.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (George H. Bub, manager): Chattanooga 4; large and pleased audience. Little Trizle 6; good and appreciative audience. Thomas E. Shea co. 8-13. First half of week in The Man of War, Man, The Southern Chimes, The Slave of Sin, and Herbel; large audience; excellent co. Bennett and Moulton Comedy co. 15-20.

KANE.—LYCEUM (A. B. Cohn, manager): Irving French co. in A Runaway Wife, and An Irishman's Troubles 4, 5; large audience; co. fair. The Missouri Girl 10; packed house; excellent performance. Carnet Stock co. 15 in Rip Van Winkle. OPERA HOUSE (George H. Verbeck, manager): O'Hooligan's Masquerade 6; large house; co. good.

ASHLAND.—GRAND OPERA HOUSE (Frank H. Wells, manager): The Golden Chrysanthemum 6; fair business; performance satisfactory. Chattanooga 8; good business; co. well balanced. Davis Ten Nights in a Barroom 10; big business; satisfactory performance. Fun in a Boarding School 13. The Merry-makers 17. Quo Vadis 20.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): A Gully Mother to well pleased house 4. Bennett and Moulton co. 8-13 opened in Darkest Russia to large house, followed by A Prisoner of Alceira, and A Daughter of the South. Other plays: The Three Imperial Guardsmen, A Girl of the Mines, and Dad's Girl.

LOCK HAVEN.—OPERA HOUSE (J. H. Munson, manager): Lester Walter Stock co. 1-4 in The Fatal Wedding, A Prisoner of Alceira, and The Fortitude. The Great North. The Guardsman, The Scarlet Circle, In Old New Hampshire, and Across the Trail; good business; satisfaction given. Hermann the Great 9; large and pleased audience.

SHARON.—MORGAN GRAND OPERA HOUSE (J. Elmer Grinnam, manager): This theatre was opened 5 with The Rounders to a large and pleased audience. Al. G. Field's Minstrels 6; S. R. O.; good performance; receipts, \$720. Holden Comedy co. 8-13 opened in The Crucifix to S. R. O. Told Gate 10-20.

WASHINGTON.—LYRIC THEATRE (F. R. Hallam, manager): Carnet Stock co. 1-4; large business. Washburn's Minstrels 11. ITEM: John Morris, E. M. Crane, and Emma Shewell will join the Carnet co. shortly. Master and Man has been added to the co.'s repertoire.

MAUCH CHUCK.—OPERA HOUSE (Robert Herberling, manager): Julie Walters in How Hopper was Side Tracked 4; fair audience; performance good. Fun in a Boarding School pleased a small audience 9. Co. will play a return engagement 11. Starr Comedy co. 15-17.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Oiler, manager): How Hopper was Side Tracked pleased fair audience 8. The Golden Chrysanthemum 9. unsatisfactory performance. Right business. ITEM: The Golden Chrysanthemum closed here 10 and returned to New York.

CONNELLVILLE.—OPERA HOUSE (H. B. Naylor, manager): Roy N. McCormick, resident manager; U. T. C. 4; large audience; fair business. New York gave satisfaction to fair house 6. The World Against Her 8; fair performance; good house. Washburn's Minstrels 15. On the Stroke of Twelve 16.

FRANKLIN.—OPERA HOUSE (M. Reis, lessee; John Mills, manager): Carnet Stock co. 8-13 in Shadow of a Life, Brother Against Brother, The Diamond Mystery, Old Cattaraugus, Rip Van Winkle, and Saved by the Stars and Stripes; good houses. Mitchell's All Star Players 15-20. Palmer's U. T. C. 19.

FRANKFORD.—MUSIC HALL (William B. Allen, manager): Burrill Comedy co. finished a successful engagement 4. Side Tracked 5, 6; fair performance; crowded house. Ullie Akersstrom opened 8, giving satisfaction; audience large. Guy Brothers' Minstrels 11.

CARLEISLE.—OPERA HOUSE (Markley and Appel, lessees; E. J. Carpenter, manager): The World Against Her 1; business fair; performance poor. Ten Nights in a Bar Room 3; business fair; performance fair; and Six Hopes 8; business fair; performance excellent.

WYCKESPORT.—WHITE'S OPERA HOUSE (Frank D. Hunter, manager): Cameron Clemens 8-13 in The Galley Slave, A Soldier of Fortune, By Order of the King, The Late Mr. Jones, Under Two Flags, The Lady of Lyons, and From Frisco; good houses.

CARDONDALE.—GRAND OPERA HOUSE (Dan P. Byrnes, manager): Elroy Stock co. 8-13 to good business in Friends, The Secret Enemy, The Land of the Midnight Sun, Northern Lights, and A Spring Chickadee. Tommy Shearer co. 15-20.

REYLER.—PARK THEATRE (George N. Burckhalter, manager): Welsh Brothers' U. T. C. 6; large house; giving satisfaction. Chester De Vonde co. 8-13 opened in The Ten-Ten Door, The Ranch Hero, Dr. Jekyll and Mr. Hyde, giving satisfaction to S. R. O.

GREENSBURG.—KEAGGY THEATRE (R. G. Curran, manager): J. K. Emmet and Lottie Gilson in Frits in a Madhouse 5; fair performance; small audience. On the Stroke of Twelve 15. The Missouri Girl 24. Blue Jeans 27.

PITSTON.—MUSIC HALL (C. C. King, manager): Minnie Cagle 8, 9, large and pleased audience. The Heart of Chicago 11. Macaulay and Patton co. 15-20. Hi Henry's Minstrels 26. The Golden Chrysanthemum 27.

NEW CASTLE.—OPERA HOUSE (J. F. Gendler, manager): Gilmer-Hoeller Stock co. presented The Woman in Black, Angle, The Country Girl, and Forgiven to fair business 8-10.

LEIGHTON.—OPERA HOUSE (Hauk and Keat, manager): Little Trizle Dec. 28 pleased a large house. How Hopper was Side Tracked 5. The Heart of Chicago 8.

JEANETTE.—BYERS' THEATRE (R. C. Curran, manager): The World Against Her pleased S. R. O. 8. A Merry Chase cancelled 13. Mirror Music and Comedy co. (local) 24.

HOUST PLEASANT.—GRAND OPERA HOUSE (G. E. Coleman, manager): Kidnapped in New York

8; fair house; audience pleased. Washburn's Minstrels 13.

SUNBURY.—OPERA HOUSE (W. C. Lyons, manager): Little Trizle 8; fair audience; satisfaction given. Lester Walter Stock co. 15-20. Fun in a Boarding School 26. Lovett's Boston Stars 27.

NORTH EAST.—SHORT'S OPERA HOUSE (F. C. Beecher, manager): John Reynolds, hypnotist, booked for 1-4, closed 3, on account of bad weather and poor attendance. White's Faust 31.

CORRY.—OPERA HOUSE (A. E. Weeks, manager): The Missouri Girl 6; good business; pleasing performance. O'Hooligan's Wedding 9; fair house. White's Faust 30.

LEBANON.—FISHER ACADEMY OF MUSIC (Markley, Appel and Neely, lessees; F. W. Allen, manager): Blue Jeans 8 to a large and pleased audience. The Turtle 12.

FREELAND.—GRAND OPERA HOUSE (J. J. McMenamy, manager): The Gunner's Mate proved a strong attraction 5; S. R. O. Tommy Shearer co. opened for a week 8 to large house. Finnigan's Ball 18.

LATROBE.—SHOWALTER'S OPERA HOUSE (W. A. Showalter, manager): Kidnapped in New York 5; large audience; co. good. Washburn's Minstrels 16. Gus Cohan co. 18-20.

DU BOIS.—FULLER'S OPERA HOUSE (A. P. Way, manager): O'Hooligan's Masquerade 8 failed to please a large audience. J. E. Toole 11-13. How Hopper was Side Tracked 15. Little Trizle 19.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (J. C. Thompson, manager): Blue Jeans 23. Itasca Quartette 25. The Real Widow Brown 27. The Missouri Girl 31.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Al. G. Field's Minstrels 4; S. R. O.; satisfaction given. Ten Nights in a Barroom 9; good business; poor performance. U. T. C. 13.

ROCHESTER.—GRAND OPERA HOUSE (W. D. Campbell, manager): Jeffries-Sharkey light pictures; large audience. The World Against Her 10; large audience. A Jolly Lep. The Little Minister 21.

BRADFORD.—WAGNER OPERA HOUSE (J. W. Wagner, manager): Andrew Mack in The Last of the Robins 10 pleased a large audience. Hermann the Great 12. Carnet Stock co. 16-20.

WAYNESBURG.—OPERA HOUSE (Walter Munson, manager): Palmer's U. T. C. co. 8; S. R. O.; good performance.

TYRONE.—ACADEMY OF MUSIC (H. M. Dry, manager): Little Trizle 11; good performance; large audience.

BELLE VERNON.—OPERA HOUSE (E. C. Baird, manager): The Girl from Chilli (return) 4. The Missouri Girl 16.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Syracuse Glee Club 4; good entertainment and house. Mande Hillman co. 15-20.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): O'Hooligan's Wedding 10; good business; co. fair.

KITTANNING.—GRAND OPERA HOUSE (Charles W. Park, manager): How Hopper was Side Tracked 15.

BLOOMSBURG.—GRAND OPERA HOUSE (J. R. Fowler, manager): David U. T. C. 9; good house; fair performance. Chattanooga 15.

COLUMBIA.—OPERA HOUSE (James A. Crowther, manager): Bon Ton Stock co. opened for a week 8 in The Black Flag; crowded house; audience pleased.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): St. Plunkard 2; large house; satisfaction given. Hi Henry's Minstrels 13.

WELLSBORO.—BACHE AUDITORIUM (Dart and Dart, managers): The American Girl 6; fine performance; good audience.

EASTON.—ABLE OPERA HOUSE (W. K. Detweiler, manager): Himmeldin's Ideals 15. His Excellency the Governor 22.

WYOMING.—GAMBLE'S OPERA HOUSE (J. M. Gamble, manager): The Wilson Theatre co. opened 8 for a week to capacity.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Koons, manager): The Real Widow Brown 5; good patronage; fine co. Davis' U. T. C. 8; big business.

MILTON.—OPERA HOUSE (A. J. Blair, manager): Dark.

HAVER.—GRAND OPERA HOUSE (Harry C. Naell, manager): Dark.

RHODE ISLAND.

PAWTUCKET.—OPERA HOUSE (William E. White, manager): The Sidewalks of New York 4; good business; satisfaction given. Vogel and Deming's Minstrels 5, 6; packed houses; performances good. Rose Sydell's London Belles 8-10; large audiences. A Hot Old Time 11-12. Fairman's Band 14. Under the Dome 15, 16.—MUSIC HALL (George E. Carpenter, manager): Joseph Murphy in Shaun Rhue 4; large house; satisfactory performance. Tacita (local) 9-11; successful performances.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, manager): Elroy Stock co. 1-4 in An Actor's Reminiscences, The Police Patrol, The District Fair, Mrs. Whitehouse, The Land of the Midnight Sun, The Midnight Alarm, Northern Lights, and She; fair business. Toll Gate Inn 8; fair house; excellent performance. "Way Down East" 11, 12. Under the Dome 13. Rice's Comedians 15-20.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): Joseph Murphy in Shaun Rhue gave satisfaction to a good house 5. Katherine Robert co. (return engagement) opened for a week 8 and have been playing to immense business. Plays presented: Killarney, Madame Sans Gene, A Nutmeg Match, and Shall We Forgive Her.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Skipped by the Light of the Moon 11; fair house for stormy night. Diamond Brothers' Minstrels 26.

RIVERPORT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Joseph Murphy 6 in Shaun Rhue; packed house; satisfaction given. Brindamour, magician 11, 12.

SOUTH CAROLINA.

SPARTANBURG.—OPERA HOUSE (Max Greenwald, manager): Verones Comedy co. opened for a (Continued on page 28.)

MATTERS OF FACT.

The roster of The Hotnet Coon in Dixie is as follows: Phil. R. Miller, manager; Will Proctor, Mob. A. Kelley, Fred Carey, A. B. Johnson, W. Cole, W. Grundy, E. Harris, N. Smith, James Douglass, W. Crawford, Charles Ross, W. Dixon, Neale G. Hawkins, Clara Belle Carey, Beale Hamilton, Maud Grundy, George Dolba, Mollie Minor, Bessie Kinney, and Sallie Douglass.

The roster of the Paiges follows: George W. Paige, Lillian Paige, J. H. Richmond, Edwin Bailey, Walter Chester, J. J. LeClair, William and Lillian Mack, Harry Hamilton, Stewart Johnson, Joe Simons, Grace Lockwood, Erva Leonard, and the Rutherford Sisters.

The roster of the Myra Collins company is as follows: Bennett and Seabott, managers; Myra Collins, Dollie Wallace, Mea Maxwell, Anna Hendricks, W. C. Seabott, J. Moy Bennett, H. J. Ingram, Jerry J. Curran, J. Taylor Forester, John Justice, R. H. Smith, Ned Wilder, George M. Baker, and Baby Hope.

The roster of the Barlow Brothers' Minstrels: Ward, Coburn and Baldwin, proprietors; Harry Ward, manager; Will J. Donnelly, General director; Ed. Becker, agent; Theodore Murphree, contractor; J. Arthur Coburn, musical director; W. F. Mason, leader of Band No. 1; Henry Brown, leader of Band No. 2; Erv. Carratt, leader of orchestra; John Hood, stage director; Harry Ward, Lew Baldwin, Charles Cartmell, Walter Wilson, Bert Leighton, F. C. Holland, Ed. Krenka, George Edwards, James Reaney, Will Briggs, Harvey Briggs, Harle Wilson, Frank Carroll, Beverly, George Kline, W. Stewart, Don Cady, Will Parker, Henry Binge, Fred Warren, Carl Cameron, Ed. Rate, W. F. Petersen, Robert Redd, Neilson Monroe, and Matt Fiske.

A. G. Allen's New Orleans Minstrels, under the management of George W. Quinn, are now touring Texas and Louisiana. The performance is given under a canvas that accommodates 2,500 people. The leading members are Philip Owens, Charles Williams, Logan and Watt, and Professor Maxwell and his performing dog.

A Night in Chinatown, a comedy-drama of life in the Mongolian district of San Francisco, opened season on Jan. 1. The company includes Frank Byron, Arnold Reeves, Frank Hines, C. E. Lane, F. Carey, Beverly, George Kline, Mattie Parks, Louise Langdon, Carle Ezler, Katherine Hunt, Wilmet Sisters, James Kenny, musical director; Lou Browning, stage carpenter; Ben Plam, business manager; John Clemons, assistant agent; Alfred L. Dolson, acting manager.

Cameron Clemens' company includes Cameron Clemens, proprietor; Harry Bub, manager; J. W. Hutchison, advance agent; Robert McClure, stage manager; C. O'Hara, propertyman; Cameron Clemens, Harry Bub, Frederick Ormrod, C. Wolcott Russell, Robert McClure, Gerald Glee, Fred Chauncy, Harry Lynton, C. O'Hara, James Harris, Elberta Roy, Daisy Madge Parks, Mattie Clemens, Ethel McDonough, Mae Parks, Pansy Beverly, and Baby Helen.

The roster of Old St. Stebbins is as follows: Wallace, Gilmore and Co., proprietors; Dan Darlegh, Trans-Atlantic Quartette, Messrs. Van Allen, Rale, Norman and Springer, E. J. Ogden, C. E. Lane, F. Carey, Melius, Bert Lester, Louis Beckwith, James Cole, L. S. Taylor, Spencer Drake, F. G. Vallely, James Greer, Harry Fontell, Eunice Fitch, Master Edmund, Elmore Sisters, C. F. Gilmore, manager; H. Brooks, Proprietor, H. A. Touney, and Garrett Clark, advance agents.

Franklin Ritchie has been received enthusiastically in the Northwest as Nod Annesley in *Sowing the Wind*. The press has been high in its praise of his portrayal of the character.

John Stepping is at liberty, and may be addressed in care of Dix Minnow, or agents.

Since the closing of The Knobs of Tennessee company, Ollie Lowe, who successfully played the part of Madeline Haller, has been resting and enjoying the holidays with relatives and friends in Kansas City and Chicago. Miss Lowe expects soon to return to New York, when she will be ready to accept offers for first-class engagement.

E. J. Carpenter, business manager of Richards and Pringles, Busce and Holland's big minstrel festival, writes that the Boston tour of their organization has been very successful. In every stand the gallery and balcony are reserved for colored persons and the attendance is reported large everywhere.

During Alma Chester's engagement at Lowell, Mass., the local lodge of Elks attended in a body. Miss Chester's season hereafter will be confined to Pennsylvania and New Jersey.

Adeline Mann closed with Why Smith Left Home, and may be addressed at 174 West Seventy-ninth Street, or in care of Dix Minnow.

Paul Gilmore in the Minstrelers was very successful at Salt Lake City, from which place he came to New York to have a bullet extracted from his leg. Dix Minnow has noted the accident that made this operation necessary.

Manager William T. Keogh, of The Great Train Robbery, and The Queen of Chinatown companies, has successfully exploited public receptions at the Wednesday matinees of these attractions, where women and children are permitted to meet the band of Chagene Indians with the former company and the Chinese family in the latter company. The Chinese reception is presided over by Laura Biggar, and tea is served in approved Chinese fashion.

The Harry La Marr Comedy company, playing in Marriage a Failure, has the following roster: Harry La Marr, Willis Turner, Bert Shaw, Robert Kelly, Ed. Vaughn, Arthur Kossner, Ethel Perry, Mildred Vaughn, and Inez Vaughn.

William Burrows has resigned from Little Red Riding Hood and will be at liberty after Jan. 20.

Record breaking business is reported by The Bowery After Dark since its opening week at the Star Theatre, this city, on Christmas Day.

"Masoot," care this office, wants a party with capital to take an interest in a sensational melodrama with a well-known woman star. The attraction is ready for touring.

COSTUMES, ETC.

WIGS TOUPEES,

Grease Paints and Face Powders.
Satisfaction Guaranteed.

CHAS. L LIETZ

No. 39 West 28th St., New York.

The Eaves Costume Co.,

63 E. 12th St., N. Y. City.

To make room for new stock we will sell our character and historical costumes, boots, nightgowns, etc., at half their value. Over 4,000 costumes in stock.

MME. A. T. CRANE

10 UNION SQUARE, E.

THEATRICAL COSTUMER

Historical; Modern Burlesque Costumes for sale, hire, or made to order. Tights, Symmetricals in stock or made to suit the figure.

J. WÜSTLS' SONS, COSTUMERS,

Union Sq., N. E. Cor. 27 & 29 Smith St., near 14th St., NEW YORK. | Fulton, B.O.R. of BURLYN.

A. KOEHLER & CO.,

COSTUMERS.

54 Union Square, bet. 17th and 18th Sts.

Estimates furnished for Plays. Costumes made to order. Large stock of Historical Costumes.

JOHN AZZIMONTI

From principal theatres of Europe, Paris and Theatre Scale of Milano. Manufacturer of

THEATRICAL AND CUSTOM SHOES
and Riding Boots in every style. Specialty in dancing shoes.
38 Union Square (17th St. and 4th Ave.), N. Y.

MAURICE HERRMANN

COSTUMER.

20 West Twenty-Seventh Street,
Near Broadway.

JOS. HEMBERGER

MERCHANT TAILOR.

605 Sixth Avenue, First Floor.

Latest Fall and Winter
Importations Now Ready.

MILLER, COSTUMER.

Costumes, wigs, etc., to hire for plays, operas, tableaux, bal masque, etc.

231-233 N. 4th St., PHILADELPHIA.

MISS R. COHEN

182 E. 70th Street.

Formerly 100 E. 40th Street.

MME. SINDIC.

Imported dresses; every description; Opera Cloaks, Tea Gowns, Fur etc., bought and sold.

84 SIXTH AVENUE, N. Y.

LONDON.

(Special Correspondence of The Mirror.)

LOS ANGELES, Dec. 30.

was a very successful one with one or two more adaptations of "His Girl" and "His Sister." One is by Arthur Shirley. The adaptation recently made by Francis Neilson, stage manager at the Duke of York's, is due for regular production in March.

I am sorry to learn just now that our fine actor, Zerkow Robertson, is suffering from congestion of the lungs and bronchitis and will not be able, it is feared, to appear with the excellent Frank Campbell when she opens the *Bohemia* about a week or ten days later.

Mrs. "Pat" has, however, found an excellent substitute in your Frank Mills, who has already given many a clever impersonation on this side.

PARIS.
La Conscience de l'Enfant—Other Productions—Bernhardt's Return.

La Conscience de l'Enfant—Other Productions—Bernhardt's Return.

(Special Correspondence of The Mirror.)

PARIS, Dec. 31.

The child of the title is Monrét's daughter, Germaine, a girl of 17, brought up under her grandfather's care and to him an example of good training. Germaine is betrothed to Jean Richard, whose father is a lifelong friend of Cauvelin and an equal stickler for morality. Jean and Germaine have grown up together, and their attachment is more of friendship than of love. Hence there is no great anxiety for marriage on their part.

It is thus that the play begins. The first act Cauvelin learns that his son-in-law, whom he heartily detests, is on the verge of bankruptcy, having speculated away all of his own

Abel Hermant's *Le Faubourg* has been withdrawn from the Vaudeville, and *Belle Maman*, always reliable, is on as a stop-gap. *Rejane* will open at this theatre on Dec. 29, much sooner than had been intended.

One was at the Hotel Ritz for the benefit of the widows and orphans of the English soldiers killed in battle. Sarah Bernhardt headed the list of volunteers. The programme was a capital one and the receipts were very large. The other entertainment was given on Dec. 30 at the Theatre of the Great Wheel. The

s Thespians, composed of amateurs of the colony, presented C. W. Godfrey's comedy

Mrs. Langtry, wh

BERLIN.
A Change at the Berliner—Free Theatre Productions—Ibsen's New Play.
(Special Correspondence of The Mirror.)

A Change at the Berliner—Free Theatre Productions—Ibsen's New Play.

(Special Correspondence of The Mirror)

RECEIVED Dec. 28

The greatest surprise we have experienced here since the last letter was the sudden resignation of Director Aloys Fransch of the Berliner Theater, which occurred several weeks ago, and the appointment of Dr. Paul Lindau to the position of business and artistic manager of that playhouse. The change was made so quietly that even the daily papers had not time to comment on it. In fact, it was not until I saw the Berliner Theater Company—I mean by that the stockholders—were not satisfied with the business-management of the house, and it was voted, therefore, that Herr Fransch be retained merely as artistic manager, and one more competent in financial affairs put at the head of the business department. This was not an extraordinary story for a time. Recently, however, the stockholders held another meeting, concluding they were having too much Zaza and Dolly, and thus it was that Herr Fransch was asked to make certain concessions which did not meet with his approval, and his resignation was the result. Paul Lindau, who, I am glad to mention, retained the position of director of the Royal Theater in Meiningen, owing to "insurmountable difficulties," was appointed to the vacant position.

Karl Helmerding, the well-known and widely loved comedian, died this week at the age of seventy-seven years. Helmerding came to Berlin in 1852 and two years later became a member of the then well-known Wallner Theater, now Schiller Theater. He was a loyal friend, generous and kind to all, and his death is sincerely mourned by thousands. G. T. O.

Robin Hood Produced—An Anglo-American Benefit—The Pantomime.

(Special Correspondence of The Mirror.)

SYDNEY N. S. W. Dec. 6

John F. Sheridan and Gracie Whitford have been enjoying well earned success at the Lyceum with Little Christopher Columbus, a production on the Bristol, and they now have in active preparation a spectacular production for the holiday season.

Harry Richards, at all times a busy man, is busier than ever now, as besides his preparations for his holiday bills he has to look after the rebuilding of the Sydney Tivoli and Melbourne Opera House. His Sydney company, who since the burning of the Tivoli have been appearing at the Palace, have been doing excellent business. The present bill includes Tom Costello, George

Gery, Florida Austin, the Smith Sisters, and the Valerios. His engagements for 1900 are numerous and important and include a return to these shores of the popular Peggy Pryde and a visit from Marie Lloyd.

Williamson and Musgrove are about to dissolve partnership, the last production during their partnership being De Koven and Smith's Robin Hood. The cast here includes Charles Kenningham, Howard Vernon, George Lauri, Florence Perry, Carrie Moore, and Viola Gillette.

A very successful Anglo-American-Australian benefit in aid of Lady Randolph Churchill's fund for a hospital ship for the South African wounded, was given yesterday at Her Majesty's Theatre. The bill included the Comic Opera company, Harry Conner, and Hoyt and McKee's company in the second act of A Stranger in New York, Dorothy Vane, William Paul, George Rignold, Walter Bentley, Harry Richards, and many others.

George Rignold has concluded his dramatic season at the Criterion, which has since been occupied by a dramatic company headed by Johnston Weir.

E. NEWTON DALEY.

SYDNEY, Dec. 22.

For the first Christmas in many years the Victorian capital is without a playhouse controlled by "the firm." J. C. Williamson, who is now playing his own hand, having concentrated his energies on productions at the Sydney Royal, which has undergone a thorough transformation, and Her Majesty's, in the same city. He will leave Sydney for San Francisco at Easter, by which time his Australasian touring system will have been completed. One effect of the new policy will be the erection of numerous theatres in the country districts, thus enabling companies on tour to enjoy more profitable business.

The Brough season in Melbourne has been very successful. The company go to New Zealand for Christmas, returning to Sydney at Easter. Although Mr. Brough has the acting rights of several pieces new to Australia, he is unable to produce them in consequence of the success of those at present forming his repertoire.

George Rignold is resting, and will shortly revisit the old country. His company at the Criterion are playing on the commonwealth principle.

Holloway and Anderson are having good seasons at the Sydney Lyceum with John F. Sheridan in Fun on the Bristol, at the Melbourne Royal with emotional drama. A touring company is being organized by this firm.

Alfred Damper is making a successful tour in Northern Queensland, but has produced nothing new.

The rebuilding of the Sydney Tivoli is progressing. When it is completed, and the company have migrated from the Sydney Palace, the stage of that theatre is to be enlarged, and other improvements effected preparatory to the return of Charles Arnold on April next.

The Macarte Sisters, from America, have opened at the Melbourne Bijou, where their performance created a sensation. By the last Frisco boat from Sydney Harry Cogell was a passenger. In search of novelties, if any have remained unsecured by Harry Richards. At the reopening of the Sydney Tivoli next Easter one of the leading features will be the appearance of the Martinetti Troupe.

McAdoo's Georgia Minstrels are in South Australia. Their business has improved. Harry Richards has completed arrangements for the rebuilding of the Melbourne Opera House, which will share with the Sydney Tivoli the reputation of the finest vaudeville theatre in Australia.

The visit of poor Dante to Australia was enormously remunerative, and the settlement of his estate will leave his widow and child in very comfortable circumstances. JOHN PLUMMER.

HONOLULU.

The Boston Lyric Opera Company—Its Engagements A Success.

(Special Correspondence of The Mirror.)

HONOLULU, H. I., Dec. 4.

It is no small undertaking to bring an opera company of over forty people to Honolulu. But it has been done and most successfully, too. When Colonel W. A. Thompson brought the Boston Lyric Opera company to this city most people thought the enterprise would be a failure, and when he announced a season of thirty-two performances they were almost certain of it. Not but what they were willing to support it, but that they thought there were hardly enough musically inclined people living here to make it a success pecuniarily.

Up to this writing twenty performances have been given by the company to crowded audiences, composed of the elite of the city, and from present appearances the season will end as successfully as it began. The list of operas given includes Martha, Carmen, Il Trovatore, Salda Pasha, Ernani, Giose-Gioffo, Rocco, Pinofore, The Bohemian Girl, La Mascotte, Trial by Jury, Cavalleria Rusticana, and others. Performances have been given on Tuesdays, Thursdays and Saturday evenings, with Saturday matinees.

Colonel Thompson has demonstrated to his own satisfaction that Honolulu will support a first-class company, and there is no doubt that he will carry a good sized sack of Honolulu money away with him. So well pleased is he with the outlook that he has already announced his intention of returning next year with a still larger company.

It may be well to give a few of the reasons which have made Honolulu's first opera season such a success. In the first place, it was advertised thoroughly in advance, the company's agent arriving here six weeks before the company, and no advance agent ever did his work in this city half so well as Mr. Harkinson. In the next place, every promise made in advance was kept to the letter and beyond it.

Colonel Thompson and the leading members of his company have also been much sought after socially, and have been entertained by many of the leading people here, but so much time has been required for the numerous rehearsals that they have been forced to decline many invitations they would have liked to accept. The whole company is charmed with the islands and regret that their stay here is so limited.

C. L. CLEMENT.

HONOLULU, H. I., Dec. 22.

The engagement of the Boston Lyric Opera company in this city is drawing to a close. The company will leave for the mainland on Dec. 26. One of the most successful events of the season was the production of Faust, Dec. 19, in which Mrs. Annis Montague Turner volunteered to sing the role of Marguerite. Out of compliment to Mrs. Turner the Government tendered the use of the Hawaiian Band, which appeared in the Soldiers' Chorus in the fourth act, creating great enthusiasm. President and Mrs. Dole and the cabinet ministers and their wives were present, and the production was a great social event. For the concluding performances the Boston Lyric play La Sonnambula, The Princess of Trebizonde, and Faust. The farewell bill, on Christmas night, will consist of Cavalleria Rusticana and selections from other operas.

C. L. CLEMENT.

COLLEGE HUMOR.

A bomb exploded in Sanders' Theatre, Cambridge, Mass., on January 11, during a concert of the Boston Symphony Orchestra. A panic resulted, but, fortunately, no one was injured. Harvard collegians are believed to have committed the outrage and to have offered thereby another exposition of the singularly perverted notion of humor in our colleges.

JULIA ARTHUR'S SUIT.

Julia Arthur has begun suit against Al. Hayman and Will J. Davis for \$25,000 damages claimed for their refusal to fulfill a contract for her appearance in the Columbia Theatre last season.

THE CHRISTMAS MIRROR.

Praised by Newspapers Everywhere as a Model Holiday Publication.

HAS FOUGHT A GOOD FIGHT.

G. A. Robinson in Los Angeles Herald.

The Christmas issue of THE NEW YORK DRAMATIC MIRROR keeps pace with the world's progress in the dramatic art and is also a fair example of the best that can be done by printer, artist and engraver. The contents are of unusual interest this year. The admirable arrangement of the information department of THE MIRROR in its regular issues is keeping it at the head of all publications of its class, and the practical hand is also seen in the selection of the literary contributions that grace the present holiday number. The increasing prosperity of THE MIRROR, in spite of the fact that it is stoutly opposed to the powerful syndicate of managers that almost rules the profession today, is a cheering signal, and an evidence that the anti-trust feeling extends to all ranks. THE MIRROR has fought a good fight and is not without its reward in the esteem of its army of readers.

A MONUMENT TO FINE TASTE.

G. P. Goodale, in Detroit Free Press, Dec. 25.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is another monument to the fine taste, business sagacity and liberality of its proprietor and editor, Harrison Grey Fiske. Its title-page, framed, would adorn anybody's collection of pictures, while its other illustrations and much of its lettering are worthy to rank with the many magnificent professional and art publications of the end of the century. Most of the matter has a double appropriateness—applicable alike to the general subject of theatricals (which THE MIRROR specially represents) and the Christmas time.

IT STANDS AT THE HEAD.

H. P. Gillon, in Lowell Daily Courier.

The Christmas MIRROR this year differs from its long line of predecessors in that instead of being a separate and distinct number it is combined with the regular weekly issue of Saturday, Dec. 23. At this time it is proper to say that THE DRAMATIC MIRROR for the year now closed has maintained its position at the head of American journals devoted to the drama. No profession has a worthier representative. It is able, fair, and enterprising, and gives dramatic news from all parts of the globe from its own correspondents. THE MIRROR stands independently, not only to the profession which it honors, but to all who would be familiar with what is going on in the theatre to-day.

BREAKS THE RECORD.

Rochester Democrat and Chronicle, Dec. 31.

The Christmas DRAMATIC MIRROR in its new combination with the regular weekly issue is not only conceded to be a remarkable product at the price—completely casting into the shade all other holiday publications that are sold at 25 cents—but, judging from the congratulatory letters and the press comments THE MIRROR has received, it is the equal of its predecessors published separately at double the price of this year's number. The sales are breaking the record.

AN HONOR TO THE PROFESSION.

New Orleans Picayune, Dec. 31.

The Christmas number of THE NEW YORK DRAMATIC MIRROR has been received, and, as usual, in a handsome dress. Between the covers there is a wealth of crisply written stories, ancient and modern, besides much interesting matter by and about the leading members of the profession, all of which is profusely illustrated with excellent portraits. Harrison Grey Fiske is to be congratulated on the continued publication of a clean, bright theatrical paper, which is a credit to his taste and enterprise, and an honor to the dramatic profession.

ONE OF THE HANDSOMEST.

Portland Oregonian, Dec. 31.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is one of the most handsome magazines that has been issued of recent years. The cover design is a work of art in itself. The excellence of the illustrations is equaled by the value and merit of the subject matter. It differs from the Christmas issues of the past in that, instead of being a separate number, it is combined with the regular weekly issue of Dec. 23. The illustrated portion of THE MIRROR is filled with stories, poems, sketches, pictures and portraits relating to stage life. Among the contributors are fifty actors, actresses, playwrights, and dramatic writers. The illustrations include Ernest Haskell, who designed the cover in colors; Walter Burridge, C. de Fornaro, Oliver Herford, Henry Mayer, Mostyn Kelly, and other well-known names.

IT IS SUPERB.

New Orleans Harlequin, Jan. 3.

In these days of "holiday editions" by every publication instinct with particularly forceful ideas about the manner in which a publication should dress on Christmas week, there are editions and editions and editions, displaying more or less of good taste and that liberality in expenditure characteristic of the season. As one spreads before him this array of the best efforts of this great country in this direction, he is amazed to contemplate the sum total of ingenuity and taste displayed and it would be hard, indeed, for the most adroit jury to select the finest. I believe, however, that there is a large preponderance of evidence in favor of the Christmas DRAMATIC MIRROR of New York, which is superb. It ranks among the best publications of that vast city, and is really something worthy of preservation. Harlequin tenders his congratulations to Editor Fiske, with the cordial greetings of the merry season. It is gratifying to see a paper which has fought valiantly for the right in two notable instances during the closing year—against the theatrical trust and the immoral play—giving such evidence of growing prosperity and greatness.

CLEAN, BRIGHT, AND CREDITABLE.

Chicago Post, Dec. 31.

The Christmas number of THE NEW YORK DRAMATIC MIRROR has been received, and, as usual, in a handsome dress. Between the covers there is a wealth of crisply written stories, ancient and modern, besides much interesting matter by and about the leading members of the profession. Harrison Grey Fiske is to be congratulated on the continued publication of a clean, bright theatrical paper, which is a credit to his taste and enterprise, and an honor to the dramatic profession.

ENTITLED TO HIGH RANK.

New York Clipper, Dec. 30.

The Christmas number of THE DRAMATIC MIRROR is a handsome holiday offering, profusely and beautifully illustrated, and teeming with poems, stories and sketches, either pertaining to stage life or from the pen of some well-known player. It is entitled to high rank among holiday publications.

CONCEDED TO BE REMARKABLE.

Cleveland Plain Dealer, Dec. 31.

The Christmas MIRROR has made an immense success. The issue is not only conceded to be a remarkable product at the price, but, judging from the congratulatory letters and the press comments THE MIRROR has received, it is the equal of its predecessors.

INVALUABLE TO THE PROFESSION.

Boston Beacon, Dec. 23.

THE NEW YORK DRAMATIC MIRROR, which has made itself invaluable to all the theatrical world, is out in beautiful form for the Christmas

mas number. The cover design was drawn on stone by Ernest Haskell, and has decided artistic interest. The number is profusely and finely illustrated, while the literary department is rich in variety and quality.

A CREDIT TO THE PUBLICATION.

Chicago Tribune, Dec. 24.

The Christmas number of THE DRAMATIC MIRROR is a credit to the publication. It has a handsome poster cover, is admirably illustrated, and in subject matter is interesting.

THE PRETTIEST EDITION.

Milwaukee Sentinel, Dec. 31.

The Christmas number of THE MIRROR for 1899, published last week, pictorially was about the prettiest edition of Mr. Fiske's well-known paper issued in its twenty-one years of existence.

BY LONG ODDS BEST.

Topeka Daily Capital.

The Christmas number of THE NEW YORK MIRROR is by long odds the largest, most elegant and interestingly attractive of all the holiday publications. Its reading matter is remarkably bright, varied and entertaining, and the beautiful pictures with which it is so profusely illustrated are veritable works of art.

A MAGNIFICENT PRODUCTION.

London, Eng., Pelican, Jan. 6.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is a really magnificent production, and full as it can well be of theatrical tales and portraits of American actors, actresses, and managers. It should command a large sale among playgoers and theatrical folk generally, not only in America, but here as well.

THE HANDSOMEST YET.

Wiregrass Blade, Sainsboro, Ga., Jan. 4.

The Christmas number of THE NEW YORK DRAMATIC MIRROR was the handsomest yet issued by that enterprising journal. Its pages were richly adorned with half-tones of many of America's leading players, and the reading matter was made up of interesting stories and delightful verse.

STANDS AT THE HEAD.

Oskaloosa Herald, Jan. 8.

One of the finest of the many special holiday publications that came to our table was to be seen in THE DRAMATIC MIRROR. In addition to the regular weekly publication giving all of the dramatic news of the country there was a special party of the best of Christmas matter dished up in a manner that left little, if any, room for criticism. There was fiction, fact and poetry, photo engravings of prominent professionals, and all contained in a cover of special and highly artistic design. THE DRAMATIC MIRROR to-day stands at the head of the list of dramatic publications and is the recognized authority in theatrical matters. Mr. Fiske, the able editor of the magazine, and his staff are to be congratulated upon the unrivaled excellence of this year's holiday number.

WELL WORTH EXAMINATION.

Sioux City Times, Dec. 23.

The Christmas number of THE DRAMATIC MIRROR, the leading theatrical publication of America, is one of the finest ever presented. It is a credit to its editor and also to the profession which it so ably represents as an official organ. It is a publication well worth examination. Among those whose photographs are reproduced in this number is Harry G. Keenan. He first came to Sioux City as an actor about four years ago, and had a small part in the Charity Ball. He knew quite a number of men in Sioux City, and he was given an informal reception at one of the clubs. Then he was what might be called a "dub" actor, but this was because it was his first season on the boards. But Harry has gone up in his chosen profession, and is now playing one of the leading parts in Shendash. He has risen to this place from the humble position of usher in Hooley's Chicago theatre. Little Mabel Strickland, who, by the way, also came here first in the same company with Mr. Keenan and last seen here with My Friend from India, has her photograph in this number of THE MIRROR. She now has a very good ingenue part in 'Way Down East.'

A SUMPTUOUS PUBLICATION.

Omaha News, Dec. 23.

The Christmas DRAMATIC MIRROR this year is a sumptuous publication of ninety-two beautiful pages, and a model of typography and press work. The descriptive articles, short stories and poetical contributions are of a higher order of merit than usual, and altogether, the number is one to be proud of.

THE FINEST CHRISTMAS EDITION.

Kalamazoo Gazette, Dec. 24.

The Christmas number of THE DRAMATIC MIRROR is a beauty and full of choice reading matter and illustrations for stage folk and those who follow the careers of plays and players. It is the finest Christmas edition ever gotten out by THE MIRROR.

BEST OF THE HOLIDAY ISSUES.

Troy Record, Dec. 30.

The Christmas number of THE DRAMATIC MIRROR for 1899 is the best of the many artistic holiday issues of this representative theatrical publication. There are many beautiful half-tone portraits of prominent stage people and a plethora of well written and finely selected reading matter by members of the profession. In conjunction with the holiday features is the regular news issue of the paper, containing all the news of the theatrical world. The cover is neat and attractive and the whole make-up of the issue is a credit to its publisher and staff.

AN IMMENSE SUCCESS.

Cleveland Plain Dealer, Dec. 31.

The Christmas MIRROR, in its new combination with the regular weekly MIRROR, has made an immense success. The issue is not only conceded to be a remarkable product at the price, but, judging from the congratulatory letters and the press comments THE MIRROR has received, it is the equal of its predecessors.

IT STANDS OUT A GEM.

Salt Lake Tribune, Jan. 1.

Among the holiday papers that illuminate the news stands the Christmas DRAMATIC MIRROR stands out a gem. It is like its predecessors—a production of the highest credit.

A LARGE SALE ON THE COAST.

San Francisco Music and Drama, Dec. 30.

The Christmas edition of THE NEW YORK MIRROR, combining the regular issue and the holiday number, furnishes ninety-two full-size pages with hundreds of half-tones and interesting contributions from fifty players, playwrights and dramatic writers. The handsome edition has had a large sale on this coast.

Personal Expressions.

"The wedding of the Christmas edition to the regular issue of THE MIRROR is a happy one, and the merry pair, on their wedding tour throughout the country, brought good cheer and gladness to all on whom they called. The bride's trousseau of clever stories and sketches, adorned with bright illustrations, has been greatly admired and complimented by all. After their journey they will be 'at home' among the treasures of many a devotee of the stage."—C. F. COLLISON, Ottumwa, Iowa.

"We had hard work to get a Christmas MIRROR, as the new dealers could not fill their or-

ders. It was a fine number, surpassing, in my opinion, all others."—DELLA PRINGLE.

"A model of typographic excellence and artistic beauty."—W. E. SIDONS, Marion, Ind.

"All speak in the highest terms of it."—WILLIAM CRADOCK, Cleveland, O.

"My heartiest congratulations."—J. W. CARBUTHER, Rochester, N. Y.

"It is complimented on all sides."—H. A. LEBERG, Portsmouth, O.

"Ranks with the best. The cover is exceptionally attractive."—MARK ROWE, Woodstock, Ont.

"It is more than welcome."—BEN BEAR, Decatur, Iowa.

"Theatrical people that have been here are unanimous in its praise."—F. M. KOONTZ, Rich Hill, Mo.

"Greatly admired by all."—JACOB WASHNER, Fort Worth, Tex.

"One might manage to struggle through Christmas without a turkey, but without a Christmas MIRROR, Jamaica! As usual, it's great."—J. EDWIN LEONARD.

"It is a wonder. I shall preserve it as a souvenir."—GEORGE J. SECOR.

"The handsomest of all Christmas papers."—C. H. FLEMING, Valentine Stock company.

"It is certainly a triumph in the annals of dramatic literature."—SANFORD DODGE.

"A beautiful publication."—CARLOTTA GILMAN.

"Would not miss it."—DAN PACKARD.

"A credit on the table of any one's library."—C. W. DEMING, editor Brunswick Times.

BROOKLYN AMUSEMENTS.

The Brooklyn season now enters upon its latter half, and the four months just ended have presented some features out of the common. Vaudeville generally enjoyed a patronage limited only by capacity. Equal prosperity has attached to the offerings at the popular price theatres, when the merits of bills warranted it. In the high-class houses receipts have vibrated between phenomenally good to very bad conditions. Some engagements independent of the regular channels have also exhibited wide divergence. Mrs. Fiske at the Academy of Music enjoyed receipts that have probably never been equaled there by a dramatic production, while the same auditorium has shown meagre attendance upon the superb work of the Boston Symphony Orchestra.

The Montauk made it manifest why Smith Left Home, in the recital of which jolly Annie Yeamans, Maclay Arbuckle, Mrs. E. A. Eberle, Fred Peters, Rose Snyder, Dan Mason, Anita Bridges, and the others of this competent cast contributed. Manager William T. Grover next announces The Man in the Moon.

Sir Henry Irving and Ellen Terry were seen at the Columbia in Robespierre, The Merchant of Venice, Nance Oldfield and The Amber Heart, and Waterloo and The Bells. These stars had not been seen locally in fifteen years, their previous appearances having been at the old Brooklyn Theatre on Johnson Street in January, 1884, and again on the same stage in 1885. Julia Marlowe in Barbara Fretchle is booked at the Columbia for the ensuing fortnight.

The Dairy Farm was on view at the Amphion. Louis Mann and Clara Lipman in The Girl in the Barracks, Jan. 15-20.

The capacity of the Gayety was taxed as usual when Ward and Vokes exhibited that medley of enjoyable nonsense, The Floor Walkers. Manager Bennett Wilson next offers West's Minstrels.

Those who love ultra sensationalism, coupled with villainy of the deepest dye, had opportunity at the Bijou to revel to their liking in looking upon The King of Rogues, a melodrama of the good old-fashioned and conventional type, which Manager Harry C. Kennedy follows with the veteran, Joseph Murphy, who, as usual, is to divide his time between Shaun Rhue and The Kerry Gow.

West's Minstrels were at the Grand Opera House. Notably good features were the singing of Richard J. Joe, the unctuous Irish brogue of Carroll Johnson, a fine gymnastic exhibit by the Three Luken Brothers, and expert bag punching by David Meier. Ward and Vokes in The Floor Walkers are underlined.

Hyde and Behman's had its especial feature in Claude Lottus, whose imitations of Fay Templeton, May Irwin, Marie Dressler and Dan Daly caught high approval here, those of Letty Lind, Camille D'Arville and Julius Steger apparently going over the heads of her auditors. Conway and Leland opened the bill in great shape. Gerald Griffin, with Miss Curran and Charles Drake, pleased in Silence Is Golden. Joseph Adelman played a variety of xylophones in capital style, while Tom Lewis and Sam J. Ryan evoked shouts of laughter through the medium of an antediluvian sketch, in which the latter was simply imitable in both make-up, gestures, walk and by-play. Others seen were Fred Niblo, the biograph, and Lew Hawkins' Laura Burt, also Thomas Ryan and Mary Richfield, whose names were in print, were not in evidence. Manager Henry W. Behman's next headlines are Marie Dressler, also Mrs. and Mr. Sidney Drew.

The biograph pictures of the Jeffries-Sharkey contest were shown at the Academy of Music beginning on Tuesday, both afternoon and evening throughout the week.

The Lyceum gives up The Inside Track for Hoodman Blind.

May Howard and her popular contingent held possession at the Brooklyn Music Hall, while the Novelty Theatre presented Fred Hallen and Mollie Fuller, C. W. Littlefield, Sheehan and Kennedy, Freeze Brothers, Carlton and Terre, Three Livingstons, Stanley and Wilson, The Bates Trio, also Jennie Yeamans.

The Star had an exceptionally bright offering in The Tammany Tigers (not a feature lacking interest), which began with the opening sketch of Sassy, that offered good opportunities to the reliable and popular May Adams, who, though contemporary with such old-timers as Mollie Wilson, Minnie Lee and Georgie May, sings as admirably, looks as well, and is quite as full of ginger as the youngest soubrette on the boards.

Amy Nelson vocalized agreeably, Emerson and Omega were really funny. Mile. Panda gave a remarkable exhibit of dominance and strength in handling large snakes, alligators and crocodiles. Hines and Alton, expert gymnasts, gave their turn commendable originality, while May Adams, in conjunction with Charles Kelly, held the stage for a half hour turn, which proved not half long enough to satisfy those present.

Manager William L. Birrell next offers his own aggregation, known as Fads and Follies, for the first on this side of the river.

May Howard's company follows The High Rollers at the Unique.

The Empire dispenses with A Social Maid in favor of The Victoria Burlesques.

Paderewski had a large assemblage at the Academy of Music on Monday night.—Some nice litigation is foreshadowed on the part of the trustees of the new East River Bridge, which shows off three feet of the rather limited stage of the Empire Theatre. The trustees in condemnation proceedings propose to pay only for the land taken, while the theatre owners contend they must acquire the whole site and building.—An important change of direction, which was thought to be due at the latest by the end of the year, is said not to be abandoned, but simply in abeyance, and likely to be announced any day.—Ticket speculation has been rampant and carried on most flagrantly in front of the Columbia Theatre during the Irving-Terry week. The house management gave frequent offense to the buying public during the past six weeks by refusing absolutely to book orders in advance, and filling them in rotation as was customary there heretofore. The morning the sale opened at the head of the line to represent the Boston biograph company. By the time they were waited upon, it is alleged that every \$2 seat was sold. Almost simultaneously the heads of speculators offered a choice for any performance desired, at an advance of 60 per cent. and upward.

SCHENCK COOPER.

NEW YORK THEATRES.

5th Ave Theatre
BROADWAY & 28th ST.
Edwin Knowles, Manager
Evgs. at 8:15. Matinees, Wednesday and Saturday.
FOURTH WEEK.
The Latest Musical Comedy Success,]
THREE LITTLE LAMBS
Book by R. A. BARNET. Music by E. W. CORLIS.
COMPANY OF 63.

AMERICAN 22nd & 8th AVE.
CASTLE BLANCH
OPERA. THIRD YEAR.
FLOTOW'S PERENNIALY POPULAR
MARTHA
(IN ENGLISH).
5, 50, 75, \$1. - Good Orchestra Seats for 50c.
Next Week - First time here - AT THE LOWER HARBOUR
MURRAY
HILL THEATRE.
10th Ave. & 43rd St., one square East Grand Central Depot.
SECOND YEAR
SECOND YEAR
SECOND YEAR
SECOND YEAR
NATIVES
25c
EVERY DAY
SECOND YEAR
SECOND YEAR
SECOND YEAR
SECOND YEAR
Henry V. Donnelly Stock Company.
THIS WEEK:
AN ENEMY TO THE KING.
Evening Prices, 25-50-75.
Broadway and 35th Street.
Evgs., 8:30. Mat. Wed. and Sat.
Seats three weeks ahead.]
The Fad of the Season
David Belasco's Comedy Triumph.
NAUGHTY ANTHONY.
Greatest Comedy Cast.

J. F. KEITH'S NEW
UNION SQUARE THEATRE
E. F. ALDER - - - - - General Manager
S. K. HODGSON - - - - - Booking Manager
Devoted to Mr. Keith's Original Ideas.
CONTINUOUS PERFORMANCE.
Successful since July 8, 1906.
BEST VAUDEVILLE IN NEW YORK.

STAR THEATRE
14th St., near 14th St.
Evgs. 8:15. Mat. Wed. and Sat.
A GUILTY MOTHER

MASTOR'S
Continuous Performances
14th Street, between 3d and 4th Avenues.
Seats 20 and 30 cents.
Cardwaine Troupe, Agnes Ardock and Emmett Dewey Ward and Curran, Belle Stewart, Billy Link, The Hills, G. H. Fielding, Amann and Hartley, Radio and Kortman, Collins and Hardt, Rice Bros., Harris and Harris. American Vitagraph and Tony Pastor.

WEBER AND FIELDS' MUSIC HALL.
17th and 18th St.
WHIRL-I-GIG AND
BARBARA FIDGETY.
Mats., Tuesday and Saturday.

THIRD AVENUE THEATRE A. H. SHELTON & CO., Lessees.
This week - **Hi Hubbard**
THEATRE COMIQUE Formerly SAINT JACQUES
17th and 18th St. Evgs. 8:15. Mat. Every Day.
TANNYAS TIGER - His. Pagan.
Folies-scenography Sensational Moving Pictures.

Best Benefit Attraction
will be
United States Carlisle
Indian School Band
30 SELECTED MUSICIANS,
make short concert tour in March and April previous to departure for Paris Exposition. Address
HOWARD FEW,
Manager of Tours in America and Europe,
34 East 14th Street, New York.

FOR SALE
next season, two magnificent Comic Opera productions,
THE WEDDING DAY
(acts) as produced by the Russell-Fox-De Angelis Opera Co., and
THE JOLLY MUSKETEER
(acts), now being played by the Jefferson De Angelis Opera Co.
both productions complete in every detail. Applications to
JOHN P. SLOCUM,
As per route Jefferson De Angelis Opera Co

THE ZAMBESI GEN.
latest discovery of the age. Experts admit they can be detected from the genuine. Same cut and brilliancy at 1/10th the cost. Special rates to the profession. Analogues free.
ROWE & CO., Mtg. Jewelers,
Room 413, 35 Dearborn St., Chicago.

OR REHEARSALS
10 LARGE HALLS TO RENT.
Sun heat, new stage, new scenery. Pianos furnished reasonable. Apply on premises West Side Lyceum-Club and Broadway.
BARNEY BIERBERG, Manager.

AT SOLES REDUCED 15 POUNDS A MONTH.
No starving - No Stakes. Sample Box, etc., 4c.
HALL CHEMICAL CO.,

TELEGRAPHIC NEWS

CHICAGO.

Bills Out by the Lake—Western Ways and Happenings.

(Special to The Mirror.)

CHICAGO, Jan. 15.

Mr. Robson, Mr. Miller, and Quo Vadis still remain with us, each having earned substantial and pecuniary success, while Mr. Sothorn, who has had his share of good things of both characters since Christmas, makes way at Powers for Make Way for the Ladies, in which E. N. Holland, Fritz Williams, Sam Reed, and Maggie Holloway Fisher were the stars to-night. Their immediate predecessor, Mr. Sothorn, gave the last week of his engagement to Charles Henry Meltzer's translation of Hauptmann's fairy play, The Sunken Bell, as a sort of a sop to lovers of the artistic, but, greatly to his surprise and gratification no doubt, the audiences were very large, and if the "low forehead" did not appreciate the mysticism and symbolism of the play they applauded the magnificent staging and the intelligent reading of Mr. Sothorn, Miss Howard, Mr. Buckstone, and Mr. Perry. Make Way for the Ladies is a decided "shift." It will be followed by the Kendalls in The Elder Miss Blossom.

Stuart Robson has captured the good will of all the critics and is filling the Grand Opera House with Augustus Thomas' latest play, Oliver Goldsmith, cleverly assisted by Harry Dacey, Walter Hale, Harry Weaver, and Beaumont Smith. It is the best play Mr. Robson has had in years. This is his last week and he will be followed by Julia Arthur in More than Quoten, with Children of the Ghetto, and Arizona to come along before Mrs. Fiske brings us Becky Sharp in February. Manager Hamlin, by the way, has already received many mail orders for seats for Mrs. Fiske's engagement.

That unique book, "Some Players," which Herbert Stone and Company have published for Amy Louie, of the Chicago Daily News, is now given to the public and is selling well, as Amy's sketches of theatre people are unique and inimitable.

Henry Miller has been doing remarkably well at the Columbia in The Only Way, and this is his second and last week. He will be followed by Herbert Kelley and Effie Shannon in The Mole and the Flame, and then Francis Wilson comes in his musical version of Cyrano de Bergerac.

Like a voice from the tomb comes the following letter from our old friend, Andy Mackay, dated at St. Mary's, Ontario: "Happy New Year! Rather late, eh? Well, I've been four weeks in Canada (three of which were passed at Harrisburg Junction), so I have just found out about the above. The caretaker of the jail here inquired after a party by the name of 'Punch' Wheeler, who was in charge of Joe Frank's Merry Larks, on car No. 1. Harry B. Smith, James A. Berne, Harry Suane, Francis Wilson, Bobby Gaylor, and Pete Kennedy are all up in this country arranging the libretto and composing music for an introduced scene in Billy Rice's new play entitled What Time Does the Four O'Clock Train Go Out? Well, old man, I hope the future has in store for you all the good things that those who lead a pure, virtuous, and useful life are entitled to; and so, like our revered friend, Lydia Pinkham, I sign myself yours for health." I welcome Andy's good wishes, but I do wish that he did know how to spell "virtuous."

The business of Quo Vadis is really wonderful. It is the capacity of McKivich's at every performance, with all his horse records broken, Arthur Forester, on account of a little friction, was out of the cast for two nights, but is back to stay. Quo Vadis will hold the boards until February, when Keller comes.

Charlie Dickson in Mistaken Will Happen pleased two big audiences at the Grand Northern yesterday, following A Milk White Flag. The last time I met Dickson was in Broadway last August. He was looking into the window of a haberdashery and when I touched him on the shoulder he said: "Come in and have a shirt with me. Ordinarily they ask you to have a drink, but I ask you to have a shirt." So we went in and I joined him in a shirt.

The stock at the Dearborn followed a splendid production of Mrs. Sans Gene with a revival of The Masked Ball yesterday, and that good old play, A Ticket for Leave Man, was revived by the stock at Hopkins, with Robert Wayne as Bob Brerly.

Bills at the outlying theatres this week are: The Sporting Duchess, following Midnight in Chinatown at the Alhambra; The Queen of Chinatown, following What Happened to Jones at the Academy of Music; The Limited Mail at the Bijou, to be followed by Two Little Vagabonds; Fabio Roman at the Criterion, following The Sporting Duchess and Clifford and Ruth in Courted Into Court, following the Sharkey-Jeffries fight picture at the Lyric.

After a week of tuncful Mignon the Castle Square Opera company revived Faust most artistically before a very large audience at the Studebaker to-night, with Miss MacDonald, Miss Condon, and William Henshaw, three Chicago singers. La Sonnambula next week.

Two large houses enjoyed the Thomas concert at the Auditorium last Friday afternoon and Saturday, the soloists being Godowsky, Bare and Steindel. Next Friday afternoon and Saturday evening Leonora Jackson will be the soloist.

Under the auspices of the local Green Room Club, of which he was a member, and through the kindness of Managers Powers and Davis, the widow of the late Heppner John, dramatic critic of the Chicago Chronicle, will have a testimonial at Powers' next Thursday afternoon. The bill will include Joseph Haworth in a scene from Macbeth, assisted by members of the Quo Vadis company; J. H. Stoddard in monologue, the Castle Square singers in a scene from Il Trovatore, Bart Conway's pupils in a farce, Henry Miller and Margaret Dale in Frederic Lemaitre, Bob-on and Dixey in a scene from Oliver Goldsmith, E. N. Holland and Fritz Williams in a sketch, Ezra Kendall, Clarence Vance, and others.

Belle Archer in A Contented Woman comes to the Grand Northern next week.

Among my holiday remembrances was a splendid picture of Dan Sully in The Parish Priest, cards from Mr. and Mrs. Tully Marshall Phillips, a calendar from Mr. and Mrs. Clint G. Ford (Lillian Kingsbury), and cards from Dolly Mann and Dolly Mann. Clippings from the London papers tell of the big hit of Charles Dumas Warren, son of Charles Warren and Margaret Fish, in the pantomime enacted at the Royal by the sons and daughters of player folk. Young Warren is Chicago born.

My friend, "Gus" Thomas, has written me into a drama. In Oliver Goldsmith he has a character called "Biff, a tailor's boy." And he brings a suit to Oliver, which makes it more personal.

An illustration of long jump, Pierce Kingsley sends me three photographs from the far West showing in Old Kentucky in a snow storm and amid the roses, the principal one showing big Harry Bradley leading his fellow players through the drifts to a hotel.

When "Ted" Lyons and Elmer Grandin, of Quo Vadis, visited my police court the other day, a tough tried to steal Grandin's pet dog on route. The big actor placed him under arrest single-handed, and with Lyons as a witness, brought the man up to court. I gave him thirty days, and I'll venture to say it will be a long time before he "tries it on the dog" again without knowing the owner.

While at Marion, Ind., recently, Harry Dixey clipped from the local journal the programme of a "gold medal contest" in which Miss Dukey Barclay was figured as a piano soloist. He sent it to me and said: "The above name! And twice on the bill at that!" Dukey is in the album.

One of the subscribers of the Castle Square Opera company's New York season sent Joe Sheehan an elaborate baton of white holly, which he has presented to Director Adolph Liebowitz. It has a large diamond in the end of it and would be a great baton with which to hold the attention of a feline chorus.

I don't see why it is that when my professional friends call at my police court, nearly four miles from downtown, they invariably select zero weather in which to make the trip. Once, when it was fourteen below zero, Archie Boyd and Frank Movinhan came out, and recently, when it was three below, "Ted" Lyons and Elmer Grandin, of Quo Vadis, hunted me up. "Ted" wore his monocle and made a hit in the Sixth Ward. A large Irish policeman who saw it and thought his English wanted to arrest him on general principles.

"Biff" Hall.

PHILADELPHIA.

Few Changes at Combination Theatres—Stock and Vaudeville Bills—Notes.

(Special to The Mirror.)

PHILADELPHIA, Jan. 15.

John Drew is in his second and last week at the Broad Street Theatre in The Tyranny of Tears. Louis Mann and Clara Lipman Jan. 22. E. H. Sothorn Feb. 5.

The Alice Nielsen Opera company in The Singing Girl at the Chestnut Street Opera House are meeting with favor and applause, and fully deserve the excellent notices and large patronage they have received. Frank Daniels in The Amer comes Jan. 22 for two weeks. The Man in the Moon Feb. 3.

James K. Hackett continues for a second week at the Chestnut Street Theatre in The Prince of Jenico. Bertha Galland, the new leading woman, has made a conspicuous success as Princess Otilie. Willie Collier in Mr. Smooth Jan. 22. Rogers Brothers Feb. 5.

At Gilmore's Auditorium a great crowd saw Round New York in Eighty Minutes by a large and capable company. Hyde's Comedians Jan. 22.

Robert B. Santelli in The Danger and the Cross did large business last week at the Park Theatre. Hanlon's Superbs opened to-night to a large house. For week of Jan. 22. A Ragtime Reception. Herrmann the Great Jan. 29.

The Great Ruby is in its second and last week at the Walnut Street Theatre, attracting good patronage. Why Smith Left Home Jan. 22.

At the Girard Avenue Theatre the Durban-Sheeler stock company appears in Virginia, with Walter Edwards in the title role and a fine supporting company. The performance was received with enthusiasm by the large clientele of this popular house. Camille Jan. 22.

Fallen Among Thieves is the week's offering at Forepaugh's Theatre, presented by the stock company headed by Carrie Macdowell and John J. Farrel. Paul J. Tustin has been specially engaged for the diving scene. Large patronage. A Cavalier of France Jan. 22.

Padewski, at his second piano recital at the Academy of Music Jan. 13, drew a \$5,000 house.

Man's Enemy received its first local presentation this evening at the National Theatre. It is elaborately staged. The company includes Theodore Babcock, Duncan Preston, Ithel Shyne, T. C. Barton, H. Hilsberg, John Martin, Lewis Morrell, E. Waring, Dorothy Rosemore, Blanche Douglas, Celia Clay, and Agnes Carleton. Next week, The King of the Opium Ring.

An entire change of ownership and management took place to-day at the Standard Theatre. Captain John W. Emery is the new lessee and William J. Gallagher the new manager. The stock company has been retained and appear this evening in The Land of the Living with Amy Lee, Charlotte Tittell, and Mortimer Snow in the leading roles. The vaudeville between the acts includes Charles and Marie Heclon, Joe Hardman, Fred Watson, Flora Parker, and Post and Clinton. It is the intention of the new management to do away with vaudeville and present in the future only first-class dramatic attractions.

On the Swanee River, with a company headed by Stella Mayhew, is the announcement for the week at the People's Theatre. The White Slave Jan. 22.

As usual Keith's Theatre is crowded all the time. The two headliners, The Girl with the Auburn Hair and Adelaide Burmann, are creating a sensation. The other features this week are Kathryn Osterman and company in The Editor, Williams and Tucker, Frank Bush, Smith and Campbell, Dr. John C. Bowler, the Florence Troupe, Elizabeth Murray, Sewell and Shevett, Galand, Ben Mowatt and Son, Marsh and Sartella, West and Williams, Zimmer, the Zara Trio, and the biograph.

At the Grand Opera House Wormwood's dog and monkey circus, Hungarian Boys' Band, Lafayette in imitations, Ryan and Kitchell, Melrose Brothers, Herr Von Palm, Williams and Adams, Maxwell and Dunder, Fanny Fields, Forest and King, Sophia Burnham, soprano, furnish the week's programme.

The historic Arch Street Theatre is again closed. It was opened Jan. 1 with John B. King as lessee and William L. Lykens as manager, with a first-class and very costly array of vaudeville stars, and after being open just one week and one day, closed its doors. Andrew Beal, who holds the lease, states that the theatre will reopen next week with Gustave Amberg's German Theatre company for a season of several weeks.

Dumont's Minstrels at the Eleventh Street Opera House continue with unchanged programme to large patronage.

Milton Aborn, manager of what was known originally as the Star Theatre, then changed to the Pleasure Palace, has this week resumed the theatre at the Star Opera House and has changed the style of attractions, which is again continuous opera and vaudeville. The programme this week is The Mikado, with the same principals as before, followed by Bonita and Pick, Takeyasu's Imperial Japanese Troupe, Russell and Bell, Tiddewinks and Dugan, Flatow and Dunn, Harry First, and Lew First.

All the attractions in town will appear at the Elks' benefit Jan. 25 at Chestnut Street Opera House. Santa's Band will be heard at the Academy of Music Feb. 23.

William Ward, once a popular song and dance man, who has long been an inmate of the Blockley Almshouse in this city, has inherited \$50,000 from his deceased brother, James W. Ward.

Colonel Joseph H. Wood, who died at Hot Springs, Ark., Jan. 12, was born in this city. He owned a museum here in 1852 and managed the Ninth and Arch Street Museum from 1851 to 1853. He was buried by the Actors' Fund.

BOSTON.

Current Attractions and Announcements Ahead—News Notes of the Week.

(Special to The Mirror.)

Boston, Jan. 15.

This is the last week of the remarkably successful engagement of Mrs. Fiske in Becky Sharp at the Tremont, and never was prosperity and rich theatrical attractions in this city. The run is by far the best that the Tremont has had this season, and I understand that every effort possible is being made to secure a return engagement before the present season ends. Certainly Boston has shown that three weeks are not enough for such consummate art as that of Mrs. Fiske and her Becky Sharp.

James O'Neill opened at the Boston to-night in The Masqueraders to a great house. Of course Mr. O'Neill had a fine reception, for he is always a favorite here, but Maude Odell shared in the honors. Her long engagement with the Castle Square stock added vastly to her local popularity. Around New York in Eighty Minutes will follow, and there will be two final matinees of the Japanese players here this week.

By quick work the Columbia secured The Princess Chic to follow A Greek Slave, and the new opera opened to good business this evening. One of the most interesting features is the presence of Louise Hepper, who has not been seen here since her great hit in Jack and the Beanstalk. She is a real Boston favorite and easily took honors in the production.

Hayes and Lytton came at the Grand Opera House, making their Boston debut at the head of their own company. The farce-comedy, A Wise Guy, as a good one for the popular houses and there are many clever specialists in the cast.

With Flying Colors has made such a hit at the Castle Square that it will be continued for a fortnight more, after which comes The Great Diamond Robbery, in which Lillian Lawrence made her first notable Boston success.

A Dark Secret was presented at the Bowdoin Square to-night for the first time here without the great tank. The play lost nothing in effectiveness by the omission.

Oliver Doud Byron was in town last week, and this week his play, The Upper Hand, is presented at the Grand by the stock.

Sag Harbor has begun the last week of its successful run at the Park. Silver bracelets were given to the ladies as souvenirs of the one hundredth performance to-night.

Mrs. Leslie Carter commenced to-night the last half of her engagement in Zaza at the Hollis Street. Business continues large.

This is the third week of the engagement of the Rogers Brothers in Wall Street at the Museum. George W. Lederer comes out with emphatic announcements that none of his attractions will play at the Columbia. In fact, both The Rounders

and The Belle of New York have been booked for the Museum, the latter for a summer run.

All society is going to attend Gertrude Bennett's dramatic recital at the Tailors to-morrow afternoon. She is the daughter of Madame Madeline Sullivan, the pianist, and is a member of James O'Neill's company. She will be assisted by Caroline Gardner Clarke and George J. Parker.

John B. Schoeffel has received a letter from E. S. Wildard, who says that his health is now completely restored and that he has nearly completed arrangements for his coming American tour. Just at present he is resting at his home in Sussex, England.

The Sunday Herald printed its annual statement of papers of heaviest taxes in Boston, and there were several quotations of interest to theatrical people. The heirs of Frederick L. Ames, who are building the new theatre on the site of the Public Library, have real estate worth \$5,047,500 and pay a tax of \$55,720.25. Eugene Tompkins, of the Boston, has personal property worth \$125,000 and is taxed \$1,630.50. R. F. Kent pays a tax of \$1,303.50, while his real estate is valued at \$4,000 and his personal property at \$4,000. Lotta Crabtree's real estate is worth \$205,000 and her tax is \$10,000.50. John Stetson, father of the late manager, is taxed \$6,004.08 for \$40,000 real estate and \$1,000 personal property, while Mrs. Emma M. Stokes, mother of the dead manager's widow, pays \$6,641.75 on real estate worth \$42,000. B. F. Cheney, husband of Julia Arthur, pays a tax of \$3,000 on personal property estimated at \$20,000. The proprietors of the Boston Theatre, assessed at \$533,000, are taxed \$6,622.30.

The will of Robert B. Brigham, the dead millionaire, has been filed and it is found that the Hollis has not been left to the Ancient and Honorable Artillery company after all. Indeed, the entire real estate has been left in trust, and the income is to be given to a hospital for incurables.

The Castle Square, which has been under the successful management of J. H. Emery for some time, will hereafter be controlled by the Boston Amusement company, of which Mr. Emery is the treasurer.

Dr. Lothrop has booked a number of stars, who will appear in their own plays at the Bowdoin Square supported by the stock.

The Master Builder will be given a matinee performance at the Tremont Jan. 24 but John Blair will not be in the production.

J. B. Whitton is now the press representative of the Columbia.

Rachel Noah has abandoned her special matinee of Second Thoughts, which was to have been given at the Park in February.

The New England Bill Posters' Association has been formed in this city with a membership of one hundred employing bill posters. The officers are: Edward C. Donnelly, Boston, president; U. G. Ackerman, New Haven, vice-president; Charles C. Ames, Providence, secretary; L. B. Fiske, Worcester, treasurer.

Lewis C. Strong, dramatic critic of the Journal, lectured on "Tendencies of the Modern Drama" in a course given before the Educational Alliance, as organization of young Hebrews, last week.

Feb. 8 has been selected as the date for the Elks' annual benefit at the Boston.

There were two interesting matinees of A Greek Slave at the Columbia last week. At the first the understudies took leading characters, and Mistle Atherton and Alaine Bouvier distinguished themselves by special hits. At the other all the actors in town were invited to be present.

Henry A. Clapp, critic of the Advertiser, is delivering a course of lectures on Shakespearean plays at Sanders' Theatre, Cambridge.

The announcement that Maude E. Banks is contesting the will of her dead grandfather, Miss Banks, in New York, made many think that Maude Banks, the actress, was meant. But ladies hail from Waltham and so the mistake was quite natural. Maude E. Banks is a bright young reader who has made quite a social success, and the case has aroused considerable interest here.

A Prince of Bohemia made a decided success in its production at the Grand Opera House by the Bank Officers' Association last week. The comic opera is exceedingly bright, and George T. Richardson has proved that he is as clever as a dramatist as he is a dramatic critic on the New York. George Lowell Tracy's score is artistic and catchy, and the whole performance made a hit from start to finish. It was staged under the direction of James Gilbert.

Tessie Berta, the little child in Zaza, has made one of the hits of the play, and has been interviewed for the first time in her short life. She is a wonderfully clever child.

Charles A. Stevenson, whose engagements in Boston have been too few in recent years, has made a hit in Zaza. Years ago he was a prominent member in the stock at the Museum.

There promises to be a Teutonic treat at Harvard this Spring, for Manager Connelid has volunteered to bring on his company from the Irving Place Theatre, New York, to give a performance of Goethe's Iphigenie in Sanders' Theatre in aid of the proposed Germanic museum at the university.

JAY BENTON.

ST. LOUIS.

Castle Square Company in Lucia—Other Bills—Items of Interest.

(Special to The Mirror.)

ST. LOUIS, Jan. 15.

The Castle Square Opera company opened its tenth week at Exposition Music Hall this evening in Lucia di Lammermoor. Yvonne de Treville, who sang during the first two weeks of the opera season here, and has since been with the New York and Chicago companies, returned to St. Louis to sing Lucia. Miro Delamotta sang Sir Edgar, William Pruette Sir Henry, Clinton Elder Sir Arthur, and Francis J. Boyle Sir Edmunt. Maude Lillian Barr will alternate during the week with Lucia. Joyce Clark as Sir Edgar, and Harry Lockstone as Sir Henry. A Basso Porto, which the company produced last week for the first time in this country, was an artistic as well as a pecuniary success. Next week, Romeo and Juliet.

E. H. Sothorn and Virginia Harned opened a two weeks' engagement at the Olympic this evening. They will appear all during the present week in The Second by the Sea, which they will put on in The Sunken Bell and The King's Masqueraders. At the Century Sunday night Mlle. Pitt opened for a week. Next week, Melbourne MacDowell and Blanche Walsh.

Walter Jones made his first appearance in vaudeville in St. Louis Sunday at the Columbia. Mr. Jones has a great many admirers in this city and they gave him a royal welcome. He was assisted by Norma Whalley, and presented a sketch by Thomas Q. Sealocke entitled O'Boothian. Other entertainers were Stanton and Modena, the Four Orlans, Cheridiah Simpson, Leo Carle, the Delicieux, Frank La Mondu, Joe Haskova, Katherine Pearl, George W. Stewart, Emory and Russell, the Adamses, and the kindred. Some of the features for next week are Agnes Herndon and company, James H. Cullen, Crewey and Dwyer, and Black and Burns.

The Hopkins Imperial Stock company appear this week in the first comedy they have produced this season—All the Comforts of Home. Margaret May, wife of Edward McWade, the comedian of the stock company, who has been spending the season here with her husband, plays the role of Fifi Orinsanski. This will be her only appearance with the company this season. The feature of the vaudeville bill was Camille D'Arville, who made her first appearance in St. Louis in this style of entertainment. Others were Charles Ernest, the Broken-Ranked Trio, and the Franklin Sisters. Next week the stock company will produce In Mizouza.

John C. Rice and Nellie Cohen appear this week at the Grand in Over the Fence, a new musical farce of considerable merit. Next week, Courtied Into Court.

Though the Breakers is Manager Garcon's offering at Havlin's this week. Next week, Just Before Dawn.

Manager Butler of the Standard, has the Merry Maidens, who are giving two frolics daily. Next week, Harry Morris Twentieth Century Maids.

The Choral Symphony Society gave their fourth concert of the season at the New Odion Thursday evening. Dr. A. "Even the New World" was the symphony selection. In addition the orchestra played the ballet music from The Queen of Sheba. Lulu Kunkel, violinist, was the principal soloist, and Edward Nell, baritone, of Indianapolis, Ind., added vocal variety to the programme. Miss Kunkel is a native of St. Louis and it was her first appearance with the society. She made a splendid impression with the large audience.

Max Heinrichs, the baritone, gave a song recital at

Memorial Hall Saturday afternoon, under the auspices of the Union Musical Club.

Bandmaster Well continues his high-class concerts at the Olympic Theatre every Sunday afternoon. Melville and Stetson recited last week in St. Louis. They will appear at the Hopkins Imperial later in the season.

Florence Modena, who is appearing at the Columbia this week, is well known in the city. She was formerly a member of the Grand Stock company, and last season she was with the Imperial Stock company.

Webb E. Rickart, who was connected with the Hagan Opera House for five years and was for two years at the Imperial, succeeded Al. Jones as assistant treasurer of the Grand Opera House last week. Charles Ernest, formerly of Lewis and Ernest, makes his first professional appearance this season at Hopkins' Imperial this week.

A. C. Robinson, representative of Hopkins' Theatre, informs me that no leading woman has thus far been engaged to replace Nettie Bourne, who resigned recently. J. A. Norton.

WASHINGTON.

At the Capital's Theatres—In Musical Circles—Current Topics.

(Special to The Mirror.)

WASHINGTON, Jan. 15.

Oiga Nethercole is at the New National Theatre and opened to-night to a large gathering. Supho is the play, and will be given for five nights and a Wednesday matinee. Saturday will be devoted to Camille at the matinee and The Profligate at night. William H. Crane will follow.

The sign of the Cross commenced a week at the Columbia Theatre. Stuart Robson comes next in Oliver Goldsmith.

The Lafayette Square is occupied by the popular Strakosch Opera company, who remain for a week in a repertoire of a standard and comic operas. A fine audience witne- and to-night's double bill, Cavalier Rusticana and Pinafore. The company includes Avery Strakosch, Cora Lane, Florence Wolcott, Grace Orr, Amelia Fields, Arthur Marzani, Grafton Baker, J. K. Murray, Edward Webb, Fred Froar, and John Reed. Nana, Travatore, Carmen, and The Mikado will also be presented. Mrs. Fiske in Becky Sharp will follow.

James H. Wallick's melodrama, The King of Rogues, with a clever acting company and an attractive scenic equipment, won the applause of a large audience at the Academy of Music. The Evil Eye comes next.

Burton Holmes' illustrated lectures continue successful at the Columbia Theatre.

The second concert of the Baltimore Symphony Orchestra, announced for Thursday afternoon, was postponed late in the day on account of the light advance sale. It was said that the concert would be abandoned, but it is likely now that they will continue. The concert on Feb. 8 will be given if the guarantee is sufficient.

Geoffrey Stein was specially engaged for A Bachelor's Honeymoon at the Lafayette Square last week. He played Dr. Ludwig Schwartz, in which he has won success in other seasons.

Baker's Band appeared at the Columbia Theatre Sunday night to a large audience. The soloists were Blanche Wood, soprano, and Nellie Robinson, pianist. Walter Damschro is been secured by the Choral Society to give a lecture Feb. 7 on Wagner's operas, illustrated by himself at the piano, with Madame Gadsden and a baritone not yet named as assistants.

Sol Smith Russell is here and will remain for a week or so at the residence of this manager, Fred G. Berger, before proceeding to Old Point Comfort for an extended rest.

Sporting Life, so finely presented at the New National last week, drew great crowds.

Managers Luckett and Dwyer have secured additional ground space in the Metzerott Building, adjoining the lobby of the theatre, which will be used when the wall is broken through and improvements made, as a waiting-room for ladies.

The Master Builder, third of the series of modern plays, will be given at the New National Friday afternoon. JOHN T. WARDE.

CINCINNATI.

The Kendalls and Other Attractions—New Receiver for Lagoon Wanted—News.

(Special to The Mirror.)

CINCINNATI, Jan. 15.

Mr. and Mrs. Kendal opened at the Grand to-night before a good audience in The Elder Miss Blossom. The play is capital and is acted by a good company including Nellie Campbell, Mrs. A. B. Tapping, Mary Kilpack, J. F. Graham, Frank Fenton, J. Harting, and others. Francis Wilson is understudy.

Special mention deserves to be made of the excellent production of The Magistrate by the Pike Theatre company last week. It was a finished performance in every sense of the word. J. B. Everham, John B. Maher, Abbott Bosworth, Hershel Mayall, Mr. Butler, Lizze Hudson Collier, and Lilla Vane did particularly good work. This week the company gives a capital presentation of From Frox, with Lizze Hudson Collier in the title role. Dot Quinn appeared in the child's part.

Hotel Topsy Turvy, with Eddie Foy and Josie De Witt featured, began a big week at the Walnut Sunday afternoon. There are a great many funny lines in the play, which is acted by Burrell Barabarto, and H. Ryley, J. C. Marlowe, William F. Carroll, Octavia Barle, Bertie Fowler, Amelia Glover, and others.

The Three Musketeers is receiving an artistic and creditable production at the Lyceum this week. Harry Glazier plays D'Artagnan with grace and skill. He has good support from Warren F. Hill, John P. Barrett, Lawrence Underwood, Thomas R. Findlay, L. G. Ingraham, Vail de Vernon, Blanche Stoddard, Maude Damschro, and others.

The Atkinson Comedy company is at Heck's this week in Peck's Bad Boy. This perennial attraction draws well whenever it is given here.

The Ludlow Lagoon troubles have taken another turn and action has been brought in the Federal Court for the appointment of a receiver and to oust the receiver now acting under the orders of the local Circuit Court.

Manager John Havlin is back from a business trip to St. Louis.

Francis Wilson will lecture next Sunday afternoon at the Grand Opera House, in the Unity Club Sunday afternoon course, under the management of A. W. Whippley. WILLIAM SAMMON.

BALTIMORE.

Last Night's Openings—A Change at Music Hall—News Notes.

(Special to The Mirror.)

BALTIMORE, Jan. 15.

His Excellency the Governor is the attraction at Ford's Grand Opera House this week. Next week, Andrew Mack.

At the Academy of Music William H. Crane was seen in A Rich Man's Son. Mr. Crane is popular in our city and can be relied upon to always bring something amusing. During the latter half of the week he will present a Virginia Courtship. His company is first class and includes William Court- ough, William Ingersoll, William Sampson, George F. DeVere, Charles Jackson, Will Dean, W. H. Dupont, Percy Russell, Selene Johnson, Sandra Miliken, Evelyn Carter, and Lulu Bronson. Mr. Crane will give place at the close of the week to the Alice Nielsen Opera company.

Lady Windemere's Fan is the bill at the Lyceum Theatre this week, and its production by the stock company is most satisfactory. The play is suited to the abilities of Manager J. W. Altmach, Jr.'s, popular organization and will undoubtedly prove a crowning card. The Girl I Left Behind Me will follow.

Padewski gave a recital at the Music Hall this evening. He was warmly welcomed by a large audience.

Shore Acres was produced at the Holiday Street Theatre. The play was well brought out by a competent company, and was appropriately staged and costumed. It will be followed by The Bowery After Dark.

Musical Hall. Mr. Strakosch has materially added to the strength of his company and hereafter Mrs. Harriet Avery Strakosch will appear as one of the prima donnas. Manager Strakosch comes from a managerial family and this is by no means his first venture in that line. Milton Aborn is engaged in a new enterprise in Philadelphia. He intends to hereafter devote more time to his comedy work.

An association is about to be formed here of a limited number of women who are especially interested in the theatre, to be known as the Association for the Study of Dramatic Art. One object of this association will be to make a study of the principles of the drama by reading and discussing the best works on the subject and by obtaining lectures from time to time from distinguished dramatic critics. Richard Mansfield has promised to address the club at an early date on the possible fields of usefulness of such an organization. Among the people interested in this movement are Mrs. Fabian Franklin, Mrs. Wilson Patterson, Mrs. Jesse Tyson, Mrs. William Reed, Mrs. Stewart Paton, the Misses Murdoch, and Elizabeth King.

J. K. Murray, the baritone at the Music Hall, spends many of his spare moments sketching, at which he is quite clever. His dressing-room at Music Hall is hung with sketches, a number of which are quite artistic.

The Strakosch Opera company will sing in Washington next week and will be heard at the Music Hall week of Jan. 22 in The Mikado.

HAROLD RUTLEDGE.

KIRKE LA SHELLE'S PRINCESS CHIC.

The new comic opera, The Princess Chic, book by Kirke La SHELLE; music by Julian Edwards, was produced in Washington, D. C., on Jan. 1. The story concerns the greed of Louis XI of France, whose covetous eye falls on the twin dukes of Burgundy and Normandy. The Princess Chic is ruler of Normandy, and, discovering the king's plans, determines to thwart his schemes, and seeks the alliance and co-operation of Burgundy. She visits Charles the Bold in male disguise as an envoy to announce her own coming. On her arrival she finds the duke bent on hunting, with no thought for the seriousness of approaching events. She learns from Estelle, daughter of Chamberlain, the duke's steward, that her father is trying to arrange a marriage between the princess and the duke, and that the duke will not listen to it. Piqued at this intelligence the princess decides to meet the duke as a woman, and assumes the disguise of a peasant girl and engages two wandering soldiers of fortune, Brabeau and Brevet, to attack her at the duke's gate. The plan succeeds, for not only does the duke rescue her, but immediately falls in love with her as the peasant girl. Being closely followed by King Louis, she meets the duke again as the envoy and warns him of the king's schemes. On his arrival his Majesty meets with a chilly reception. As the envoy the Princess Chic denounces the king and the duke orders his confinement in the towers of the chateau, but she reappears in her proper person, clears matters, and the duke immediately surrenders his heart and hand to her.

MRS. FISKE IN BOSTON.

The engagement of Mrs. Fiske and her company in Langdon Mitchell's play of Becky Sharp at the Tremont Theatre, Boston, has been unexampled in point of popular as well as artistic success. Last week—the second—brought a succession of crowded houses. The matinees on Wednesday and Saturday broke all the records of matinee receipts. The large theatre was packed, and the orchestra was moved under the stage for the first time in the history of the Tremont Theatre. Arrangements have been made to bestow the orchestra likewise for every performance during this—the third—last week—as the advance sale has been so great that this additional accommodation is foreseen to be necessary. Since the sale for Mrs. Fiske's engagement began, from early morning until night there has been a line of purchasers stretching from the Tremont box office through the spacious lobby out into the street. Next week Becky Sharp will be played at the Lafayette Square Opera House in Washington.

ENGAGEMENTS.

Owen Westford, with Frank Daniels, succeeding W. F. Rochester.

Emmett Corrigan has been engaged to play the part of Ben Hur for two years.

The Five Nones, for Kelly's Kids.

James H. Callahan, with May Irwin.

W. B. Wheeler, with Two Jolly Rovers.

Etienne Girardot, George C. Boniface, Jr., Will Armstrong, Richard Curle, Snitz Edwards, Charles Danby, Paula Edwards, Marguerite Sylvia, Mamie Gilroy, Mrs. McKee Rankin, Anna Robinson, Rose Beaumont, Nellie Beaumont, Mattie Deane, George Cartwright, Maude Homans, Fay Russell, Rose Carroll, Jean Caslie, Madge Dean, Marjorie Belyea, and Beulah Coolidge, for Mam'elle Awkins.

Cecilia Griffith and Pearl Ford, for Don't Tell My Wife.

Virginia Earle, Mabel Gillman and Thomas Q. Seabrooke, for The Casino Girl.

Guy Bates Post, for the juvenile lead, David Brandon, in The Children of the Ghetto.

Eddie Giguere and William J. Cole, for Muldoon's Picnic.

Alice Knowland, late of In Paradise, with the Bowdoin Square Theatre Stock, Boston.

Ralph Cummings, with Samuel Blair, to replace A. A. Andrus in The Bowery After Dark.

Victory Bateman, with Samuel Blair, to originate the title-role in his forthcoming melodramatic production, The Angel of the Alley.

George E. Murphy, for the Eastern tour of A Gaily Mother, to play the detective and the English chappie.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress from Dec. 9 to Dec. 21, 1900.

APPLE BLOSSOMS. By Robert M. Sperry.

A BOWDOWN LINGERON. By Helen Sherman Griffith.

DOCUMENTARY EVIDENCE. By E. C. Whalen.

AN ENGAGED GIRL. By Elizabeth A. Hyde.

FINNEGAN AND FLANNAGAN. By W. Coleman Parker.

HANS DISTELFINK. By Willy Rath.

JUMP FOR FUN. By Eleanor Maud Crane.

KISSING THE WRONG GIRL. By W. Coleman Parker.

THE LADIES OF CRANFORD. By Mary Barnard House.

MA'S NEW BOARDERS. By W. Coleman Parker.

MISS MOSHER OF COLORADO. By Anna S. Richardson.

MY SON BEN. By David Lowry.

THE OLD MAIDS' CONVENTION. By Laura M. Parsons.

PAPA'S BUILDING. By William Parker.

PUNTING BY PROXY. By O. E. Young.

A PROPOSAL BY PROXY. By W. Coleman Parker.

RANK DECEPTION. By Lili Huger Smith.

SCORNON'S SHAG PARTY. By Levin C. Tees.

THROBLED BY GHOSTS. By Larry Vane.

TWO OF A KIND. By Louise L. Wilson.

A WHITE LIE. By Horace C. Dale.

CAPTAIN DICK. OR OUR WAR CORRESPONDENT. By Arthur L. Buzell.

CRAIG CAVERN. By Albert Scott Hickman.

LORNA DOONE. OR ROSE BRILLIANTS. By Al-geron Tardis.

THE MAN AT THE STREET. By Alexander H. Laidlaw, Jr.

THE MANIPULATOR. By Frank McGlynn.

A PATRIOT SPY. OR ON NEUTRAL GROUND. By Lavinia H. Van Westervelt Dempsey.

PRETT CHAGIN. By Maurice Vaucrats.

A RURAL ROMANCE. By Ed Christie.

SOWING WILD OATS. OR UCCLE JOHN'S PRIVATE SECRETARY. By Maurice Hageman.

SWORD AND SIGNAL. By Charles Harvey Palmer.

THE STOCK COMPANIES.

The Meffert Stock company, Louisville, produced The Pearl of Savoy New Year's week with all the original chorus and Savoyard songs and dances. Jessamine Rodgers' Marie scored a pronounced hit. James M. Brophy, Robert L. Wade, Frank Kendrick, James A. Keane, and the others were excellent. Last week Faust was presented. Colonel Meffert spared no expense in the production. Crowded houses attended every performance. James A. Brophy gave a correct performance of Faust. Mr. Keane as Valentine deserves praise. Jessamine Rodgers was a charming Marguerite. Of Robert McWade's Mephisto the press of Louisville have spoken very favorably. Frederick Bock staged and directed the plays.

Madame Sans Gene was presented by the Durban-Sheeler Stock company at the Girard Avenue Theatre, Philadelphia, last week. As Walter Edwards had been taken suddenly ill it fell to Gilbert Ely to stage the play, and he was most ably assisted by Charles Devel. A finished performance was the result. Rose Stahl gave a superb performance of the title part. Walter Edwards was the Napoleon; George Barber, Le-febre; Max von Mittel, De Neipperg, and Edwin Middleton, Fouché, and all gave their usual excellent portrayals. As Madame de Bulow Ethel Browning was very satisfactory, while Emma Maddern as Princess Elise was dignified and artistic. Olive Berkley gave a forceful impersonation of Queen Caroline. Bright bits were given by Ethel Lynn, Anne La Vallee, and Blanche West as the three laundresses. One of the most enjoyable bits of work of the entire performance was the dancing master of Wilton Hummel. Artist Walter Street furnished new scenery, and Thomas Coleman handsome and appropriate settings. Walter Edwards is seen again in Virginia this week.

The Theatre Francaise, Montreal, did large business last week when Delmonico's at Six was presented by the stock company. The two most pronounced characters in the piece were the Queen of Vaudeville by Helen Byron and Dr. Clark by Thomas J. McGrane. Miss Byron made one of the biggest hits of her engagement in Montreal, which terminated on Saturday night. Mr. McGrane's delineation of the old master first-class in every respect. Eugene Hayden made her first appearance as the ingenue of the company. Her role was a small one, but she gives promise of doing good work in the future. Carmen is presented this week, with Lillian Buckingham in the title-role.

The Valentine Stock company ended its second week in St. John, N. B., in The Crust of Society. Business was large. Jessie Bonstelle, Edward R. Mawson, and Jack Webster made hits. Kate Blanche appeared in some new gowns. The company opened its third week in Mr. Barnes of New York. Anne Blanche as Maude Chastrel, captivated all. Jessie Bonstelle did splendid work as Marina. John Webster gave a strong portrayal of Danella. Charles Fleming did a clever double. Robert Evans was good in a character bit. Mary Taylor, Beulah Watson, Edmund Whitty, and Ed Leonard also deserve mention.

Florence Stone, leading woman of the Cummings Stock company, Toronto, was married at Hamilton, Ont., Jan. 9 to Reginald Lendly, a Toronto merchant.

John Stepping has resigned from the cast of the Grand Opera House Stock company, Indianapolis. Mr. Stepping was very successful in his work while with this company.

The new Belasco-Thall Stock company, organized for the Madison Theatre, Oakland, Cal., will open its season Jan. 29 in Too Much Johnson.

Charles N. Lum, since retiring from the Meffert Stock company, Louisville, Ky., has been resting and spending the holidays at Columbus, O.

Eleanor Barry has been engaged as leading woman of the stock company at Memphis, Tenn.

Olive Berkley appeared as Caroline, Queen of Naples, in the production of Madame Sans Gene by the Durban-Sheeler Stock at the Girard Avenue Theatre, Philadelphia, winning praise for her dignified acting and her handsome gowns.

H. Coulter Brinker, leading man of the Columbia Theatre Stock company, Newark, was taken ill on Saturday and his role was assumed by John J. Shaw.

The Louisianian, by Edward M. Alfriend, will be revived this month by the stock company at the Alcazar Theatre, San Francisco. This play was first produced at Madison Square Theatre, in this city, in 1893. It will be used in the future in the stock theatres.

Wright Huntington is now leading man of the Woodward Stock company at the Auditorium, Kansas City. The large clientele of the Woodward company saved its first Christmas week as John Stratton in The District Attorney. Crowded houses continued throughout the week, and the newcomer was at once accepted as a fixture. A strong Billings in Too Much Johnson the following week rather surprised those who had seen Mr. Huntington's success as Stratton, an entirely different style of character. George Farnen has succeeded to the place made vacant by the resignation of Walter D. Greene.

MUSIC NOTES.

Marie Potvin, pianist, and Clara Kallisher, contralto, will give a piano and song recital at the Waldorf Astoria this (Tuesday) afternoon.

Nellie Melba sang at a concert in Vienna on Jan. 8, and her appearance was a most complete triumph.

Mansuet's Herodiade will be sung for the first time in America at the Metropolitan Opera House in a few weeks, with Emma Calvé and Signor Scotti in the leads.

Perry Averill will give his annual song recital at Mendelssohn Hall, on Jan. 23, when he will sing for the first time in this country scenes from Jeno Hubay's Le Luther de Cremona.

Arthur Friedheim, the pianist, made his first appearance this season at the Metropolitan Opera House, at last Sunday night's concert. The other soloists were Marcella Sembrich, Eleanor Broadfoot, Andreas Dippel, and Herr Bertram.

The Maurice Grau opera company's repertoire at the Metropolitan Opera House last week included Don Pasquale, Jan. 8; Le Prophete, Jan. 10; Tannhauser, Jan. 12; Carmen, and Romeo et Juliette, Jan. 13.

Fritz Friedrichs and Olga Peony arrived last week from Europe to join the Maurice Grau opera company. Victor Oedler was engaged for the company on Wednesday.

Bella Rogers, soprano, who has been visiting relatives in this country during the past three months, spent a few days in town last week prior to sailing for Paris. Miss Rogers, though an American by birth, has never sung publicly on this side. In Europe she has, during the past five years, won many triumphs in grand opera. At La Scala, Milan, she originated the prima donna roles in several of Mascagni's operas, and she has appeared with unvarying success in nearly every important Continental capital. She has engaged passage on the steamer Transatlantic, sailing from New York this (Tuesday) morning, and will go directly to Paris to resume her operatic work.

Puccini's new opera, Tosca, was produced on Jan. 14 at the Costanzi Theatre, Rome, Italy, and is reported to have won a remarkable triumph.

OBITUARY.

John Albert, the renowned maker of violins, died at his home in Philadelphia, on Jan. 2. His reputation was world-wide, and the instruments that came from his hands are considered among the best made since the time of Stradivarius. Mr. Albert was born in Liel, Germany, on the twenty-fourth June, 1808. He began the study of music at a very early age, and when a young man appeared in many European cities as a concert violinist and organist. Besides his love for music he had leaning toward the mechanical arts. He invented a loom for weaving packing cloth, and also devised a fire engine. For the latter invention he received a medal of honor from the Grand Duke. During the civil war Mr. Albert came to America and set up a small violin making shop at the corner of Third and Green Streets, Philadelphia. He discovered, by accident, that American woods are among the very best in the world for the purposes of violin making, and by long experience he learned to combine woods of different varieties in such a way as to produce marvellously rich toned instruments. Violins of his making found favor in the eyes of Remond, Benne Waltons, Joachim, Strauss, and Ole Bull, and a few years ago he was commissioned by Adeline Patti to make for her a quartette of instruments. This act of violin is called the Patti-Nicolini quartette, and is kept in the store in New York for private sale. Other Albert violins are owned by the most famous musicians of the day.

Marietta Piccolomini, who was a prominent prima donna in the fifties, died in a village near Florence, Italy, recently. She was born at Sienna, about 1834, and came of a distinguished family. After studying under Pietro Romani, she made her debut at the Teatro in Lucania Borgia. Later she appeared at Turin in La Traviata, singing Violetta, of which role she was subsequently the original in Paris and London, winning the greatest success. Her voice and method were criticized severely, but she became a favorite with the public. Among other roles in her repertoire were Norma, Zerlina in The Bohemian Girl, Maria in Figlia, and Adina in L'Elisir. She appeared in this country in 1868 and 1869, he was made director of the Marquise Gaetani della Fargia, and retired from the stage. Madame Piccolomini's last appearance was in 1881 at a series of benefits for her former manager. In 1881, she died in a crowded and distressing circumstance, a benefit was given for her in London.

Carl Millocher died in Vienna, Austria, on Dec. 31, after a paralytic stroke, at the age of 58. In 1842, he became known in boyhood as a musical prodigy, and in 1858 was engaged as flautist at the Josephstadt Theatre, Vienna, later going to Graz as second clarinetist. In 1860 he was made director of the Harmonie Theatre, Vienna, which promptly failed, and he went to the Theatre der Wien and later to the Vienna Orpheum, being soon discharged from the former while the latter went into bankruptcy. After a brief term at the German Theatre, Pesti, Millocher was re-engaged for the Theatre der Wien in 1869, and he had remained at this house ever since. His first opera, Die Faustsagen, was produced with some success during his tenure in Pesti, and his latter works, all first heard in Vienna, won for him international fame as a composer of light opera music. Among his most familiar works were The Beggar Student, The Black Hussar, Der Janitschke, Der Tote Gast, Der Regimentstambour, The Vice-Admiral, The Seven Sublimes, and Das Sonntagskind.

Joseph E. Zahner, well known as a player of heavy parts, died of heart failure, in this city, Jan. 15. He played the role of Goussin in Paul Kaurer during the early part of this season, but was obliged to retire from the company several weeks ago on account of failing health. In seasons past he had been associated with Stuart Rolson and Marie Walworth, and he played a prominent part in The Girl I Left Behind. His wife is now with Hanson's Superbia, and his brother was recently with Daniel Sully. Mr. Zahner was by birth an American, and at the time of his death, was about thirty-five years old. The remains will be buried by the Actors' Fund, at Evergreen Cemetery.

Edward A. White died at the home of his brother, William B. White, Boston, Mass., on Jan. 12, of heart disease. Born in London, Eng., of American parents, in 1840, he made his professional debut in this country in 1864, and had played in the companies of Louis Al-drich, Maggie Mitchell, Lotia, James A. Horne, Madame Januschek, and others, and in Henry Campbell's dramas. He had served as a boy in the Civil War and enlisted again in 1898 for the war with Spain. Internment was made at Cambridge, Mass. A widow survives.

Colonel J. H. Wood, at one time prominent as a manager, died at Hot Springs, Ark., Jan. 12, of cancer. He had been at the health resort for nearly a month. Some years ago Colonel Wood was a well-known museum proprietor in Chicago, Philadelphia, and other cities, and it is said that he accumulated a large fortune. Reverses came, however, and he died in poverty. He needed aid from time to time, during the last two years, from the Actors' Fund. He was buried by the Fund, at Hot Springs.

Charles J. Beard, a vaudeville performer, died Dec. 19, 1899, at his home in Binghamton, N. Y., aged 27 years. For several years he appeared with his brother, F. M. Beard, and later with Charles Lamb. He left the stage for a while, and conducted a wood engraving establishment in Binghamton, but he returned to the footlights about nine years ago, with Gus Campbell as partner. Three years ago he married Edna Wilson, and they appeared together up to the time of Mr. Beard's death.

Mrs. Mary Ryan, mother of Thomas J. Ryan, of Ryan and Richied, died at her home in Parkville, Mo., on Jan. 10. She was eighty-two years of age, and was well acquainted with a large number of people in the profession. She was born in Ireland and had been in America for the past eighteen years. Her father took place from St. Rose of Lima's Church, Parkville, Mo., on Jan. 13, and the interment was in Holy Cross Cemetery, Flatbush, L. I.

Hans Revene fell down stairs at a boarding house in Cleveland, Ohio, on Jan. 6, and broke his neck, dying instantly. He was born in Germany in 1850, and came to America in 1873, after serving in the Prussian army. He played in several German companies here, and later was editor of the Burlington, Iowa, "Tribune." Last year he returned to the stage and was a member of Adolf Philip's German Stock company.

Mrs. Frances Howe, known on the stage as Tillie Russell, a vaudeville performer, was found dead at her boarding house in Buffalo on Jan. 8. She was about thirty-eight years of age, and had been on the vaudeville stage since childhood. Two sisters, one of whom lives in Buffalo and the other in Baltimore, survive her. The coroner's physician performed an autopsy and learned that death was due to apoplexy.

Frank M. Cornell died on Jan. 7, at St. Luke's Hospital, in this city, of typhoid fever. His last engagement had been as Epiphany Phillips in Children of the Ghetto. Last season he played Hamilton Bradley in Reverend Griffith Davenport, and the season earlier was seen as Colonel Preston in A Ward of France. The body was taken to Washington, D. C., and the funeral took place at 2 p. m. of Wednesday.

Matt Robson, a once popular comedian, died in London, Eng. Dec. 23, of cancer of the stomach. He had acted in this country with M. R. Leavitt's burlesque company. Upon returning to England he became manager of Astley's Theatre, and later took over the management of the Savoy's Wells Theatre. He left a widow and one daughter.

Myra Morilla died on Jan. 9, at Archer, Fla., where she had gone recently in hope to regain her shattered health. Miss Morilla had been long a prominent and accomplished operatic prima donna, and had appeared with the London and New York, Andersons, Aborns, and other opera companies.

Charles F. Hares, a lithographer in the employ of the Grand Opera House, Galveston, Tex., came in contact with an imperfectly insulated electric wire while he was hanging a banner last week, and received a shock that caused almost instant death.

Charles M. Charles died on Jan. 9 at the Lakeside Hospital, Scranton, Pa., of pneumonia. He was a member of the Shamans of the Sixth company. A widow survives. The remains were brought to New York the Actors' Fund taking charge. Funeral expenses were defrayed in part by the Children of the Actors' Fund of New York and Maude Hillman companies.

John E. Terry died at St. Joseph's Hospital in this city on Jan. 7, of consumption. He had long been ill, and for several years had been cared for by the Actors' Fund. The remains were buried in the Fund plot at Evergreen Cemetery.

Martin Simonsen, the Australian violinist and operatic improviser, committed suicide by shooting himself, in Melbourne, Australia, recently. He was the husband of the late Fanny Simonsen and father of Frances Tait.

Warren Taville, who built the Woodstock, Ont., opera house, and managed it during the season of 1897-98, and a portion of 1898-99, died at Woodstock, Jan. 2, in his fifty-fifth year, his death being superseded by recent paralytic strokes.

Eugene Bertrand died in Paris, France, on Dec. 30. Born in that city in 1824, he had many years of experience as actor and manager in France and in America, and was appointed director of the Paris Opera in 1861.

Robert Hight died of pulmonary trouble in North Carolina, Jan. 8. He was prominent in amateur theatricals in Louisville, Ky., for years, and was, for a time, in the company of Walter Matthews.

Philomena Corbett died on Dec. 31 at Bellevue Hospital in this city, aged thirty-two years. She was a native of Belgium and had appeared in German dramatic productions.

Philip Stapleton, known professionally as Frank

Manning, died at his home in Chicago on Dec. 30. His last engagement was with Grossman's Minstrels. He was twenty-six years of age.

Elmore Shea, only child of Thomas E. Shea, died on Jan. 11, in this city, after an illness of ten weeks. Internment was made at Belfast, Me.

Don S. Thompson, husband of Georgia Langley, an actress, who retired from the stage some years ago, died at New Haven, Conn., Jan. 4.

Carlton Childs, a comedian of the Effie Carlton company, died of typhoid fever at Whitinsville, Mass., Jan. 8. He was thirty-five years old and unmarried.

Martha Little, mother of Dick Little, manager of Gus Hill's Vanity Fair, died on Jan. 11, in Providence, R. I., aged seventy-one years.

Mrs. Frennell, the mother of Elvira Frennell, who is now singing in vaudeville, died of pneumonia on Jan. 4.

Hubert O'Grady, an Irish comedian, well known in America, died Dec. 19 in Liverpool, Eng.

Harry Brower, a veteran violinist, died in Brooklyn on Dec. 30, aged sixty-seven years.

Lechian Metcown, one of the oldest stock actors in Australia, died there recently.

Walter McMann, a variety performer, died in Kansas City, Mo., recently.

The father of Edwin A. Davis died on Dec. 20 in St. Paul, Minn.

Charles M. Libby, a former manager, died at Portland, Me., Jan. 7.

GOSSIP.

A. H. Canby arrived here from England on the St. Paul last Sunday morning.

Assistant Manager George L. Baker, of the Marquand, Portland, Ore., received a telegram from Manager Hellig, at Victoria, B. C., Dec. 23, advising him to give each employee of the Marquand a Christmas turkey. Mr. Baker complied with instructions to the letter, with the result that the main entrance of the Marquand looked, Dec. 23, as if Manager Baker had gone into the turkey selling business. Manager Hellig's generosity and Yuletide thoughtfulness are greatly appreciated by the Marquand employees.

Mary Sanders' company, who will produce Harry P. Mawson's version of Little Nell and the Marchioness at the Tremont Theatre, Boston, on Jan. 22, are rehearsing in that city, under direction of William Seymour. The advance work is being done by Manager R. E. Johnston in the style with which he introduced to this country Eysie, Flancon, Gerardi, Carreno, Huberman, and Sauer. Mr. Johnston has forsaken the concert field for the dramatic.

The wedding of Fred M. Revare and Marguerite Fields, in Brooklyn, N. Y., on May 3, 1899, has been announced.

The McCarthy's Mishaps company had a surprise during the holidays, in a double wedding. Barney Ferguson marrying Virginia Knight Logan, mother of Frederick Knight, of the Jefferson de Angelis company, and his son, Dick Ferguson, wedding Grace Passmore.

Sydney Dean, an Australian baritone soloist, arrived in New York last week, and sang for the first time here at the Elks' social on Sunday night.

J. K. Adams, who is in London seeing the Christmas pantomimes and the new musical productions, will return to this country Feb. 1.

Katherine Grey has threatened to sue Richard Mansfield for \$25,000 damages and salary due for the rest of the season, alleging that his harsh treatment broke down her health and compelled her retirement from his company.

Martin Hanley advises THE MIRROR that the business of Robert B. Mantell in The Dagger and the Cross in Philadelphia was very satisfactory.

Augustus Pitou has made a proposition to the owners of the property at the northwestern corner of Eighth Avenue and Fifty-eighth Street with a view to having a theatre built on that site.

Charles H. Bradshaw, with At the White Horse Tavern, suffered a severe attack of lumbago at Fort Wayne, Ind., last Wednesday, and had to be carried to the station in order to proceed to South Bend with the company.

Willard Holcombe has recovered from his attack of diphtheria and was at the office of Liebler and Company yesterday.

Grace Van Benthuyzen, daughter of the managing editor of the New York World, will make her debut on the stage in Chicago next month. Miss Van Benthuyzen has pursued her dramatic studies for some time with Hart Conway.

Fanny Rice has placed in rehearsal My Rollin's Bill and A Double Lesson, two of the Rollin Vokes plays that she will appear in this season in connection with her new comedy, A Wonderful Woman.

F. Marion Crawford's new story, in a dramatization of which Viola Allen is to star next season, will shortly make its appearance in serial form in Macmillan and Company's new magazine. Children of the Ghetto opened its road season at Troy last Thursday and is playing to excellent business through the State.

UTICA, N. Y., Jan. 12, 1900.

Daniel Sully in The Parish Priest, an excellent performance. Made a big hit here.

W. H. DAY, Manager Opera House. *

Born.

MINER.—A son to Mr. and Mrs. Henry C. Miner (Annie O'Neil) in New York city on Jan. 10.

Barred.

FERGUSON-LOGAN.—Barney Ferguson and Virginia Knight Logan.

FERGUSON-PASSMORE.—Dick Ferguson and Grace Passmore.

FISHER-TILTON.—David E. Fisher and Isabel Tilton, at Stockton, Cal., Jan. 3.

GRANT-JOHNSON.—Charles F. Grant and Belle Johnson, at Elmira, N. Y., Jan. 5.

KELLEY-DAITON.—Jewell Kelley and Aida Rose Daiton, at Canton, N. D., on Jan. 8.

LEATLEY-STONE.—Reginald Leatley and Florence Stone, at Hamilton, Ont., Jan. 2.

O'LELL-HOERNER.—George O'Leell and Louise Hoerner, at Portland, Me., on Jan. 8.

PERRY-WHITE.—Albert H. Perry and Eleanor Carr White, in St. Louis, Mo., on Jan. 11.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents an agent line. Quarter-page, \$40;
Half Page, \$75; One Page, \$140.
Professional Cards, \$1 a line for three months.
Two line ("display") professional cards, \$3 for three
months; \$5 for six months; \$9 for one year.
Managers' Directory Cards, \$1 a line for three months.
Leading Notices (marked "s", or "S"), 50 cents a line.
Charges for inserting portraits furnished on application.
"Preferred" positions subject to extra charge. Space on
last page exempt from this condition.
Last page closes at noon on Friday. Changes in standing
advertisements must be in hand by Friday noon.
The Mirror office is open to receive advertisements every
Monday until 7 P. M.

SUBSCRIPTION.

One year, \$4; six months, \$2; three months, \$1.25. Pay-
able in advance. Single copies, 10 cents.
Foreign subscription, \$5.50 per annum, postage prepaid.

Telephone number, 611 26th Street.
Registered cable address, "Drammirror." Atlantic Cable
Code used.

The Dramatic Mirror is sold in London at Pall Mall
American Exchange, Carlton St. Regent St., and Scott's
Exchange, 3 Northumberland Ave., Trafalgar Square. In
Paris, at the Grand Hotel Kluge, and at Brindley's,
17 Avenue de l'Opera. The Trade supplied by all News
Companies.

Remittances should be made by cheque, post-office or ex-
press money order, or registered letter, payable to The New
York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manu-
script.

NEW YORK - - - - - JANUARY 20, 1900.

Largest Dramatic Circulation in the World.

THE decision by the Court of Appeals that the Gerry Society is not subject to inspection by the State Board of Health has excited much comment. The Court was not unanimous in this holding, in which but a bare majority of the judges concurred. Various newspapers already have declared the powers of the Society to be too arbitrary, as this decision fixes them, and there will be a legislative effort at Albany this Winter to modify them. The Gerry Society to-day, as endorsed by the highest court of this State, represents something entirely foreign to the spirit of American institutions, and although it has entrenched itself, apparently, by legal decision, its autocracy is so plainly pointed by that decision as to enforce action by the Legislature that shall put it under reasonable restriction.

At a public reception to Joseph Jefferson in St. Louis recently, that venerable actor is reported to have said in answer to a question as to "the immoral play:"

If you go to a play of this sort and expect to find it immoral, you will not be disappointed. If you go solely to see its beauties, its perfection of acting, its scenic completeness, again you will not be disappointed, and you will have viewed it in the right light. Don't ask yourself whether the play is immoral: ask whether it is well done. That, and that alone, is the test.

There is so much carelessness nowadays in reporting the opinions of noted persons in the newspapers that the foregoing may not represent what Mr. Jefferson really did say at St. Louis. He may have made other remarks on this subject that, if incorporated in this statement, would materially qualify it. Certainly the opinion thus put in Mr. Jefferson's mouth is not a sound opinion. If one were logically to follow it, one might find something "artistic" in any form of vice—no matter how low it might be—or its surroundings.

THE trial of any person legitimately connected with the stage for murder is a rare thing. The profession of the theatre in this country numbers many thousands, yet few members of the profession are found in court in cases involving serious penalties. The trial of an actress in Tennessee for murder that was concluded last week attracted more attention than it would have attracted if the defendant had not been an actress, because it is the habit of newspapers nowadays to absurdly magnify all matters in which members of the profession are involved. Some of the newspapers have declared that this actress, who was acquitted of murder, intends to "lecture" on the dark side of stage life, the temptations that beset women in the theatre, etc. There is no positive evidence that this actress has said she would lecture on this subject, or that she really will lecture. Persons that know the stage and human nature also know that a man may be honorable and a woman pure in the theatre as well as in any other walk of life. Persons on the stage fall from grace just as persons not on the stage fall from grace. Character—whether it be good or bad—will assert itself in any environment.

MANY VICTIMS ARE TO BLAME.

In former times, when the theatre had less of the "business" characteristic than it now has, its operations developed cases of misfortune in management—and consequent misfortune for subordinates—natural to the more careless method that then prevailed. Formerly there were few cases of deliberate swindling, and honest intention was admitted even when enterprises failed to win success.

But during late years many swindlers under the guise of "managers" have imposed both upon the public and upon actors. A time of prosperity like the present encourages the operations of persons whose assurance is limitless and whose utter irresponsibility ought to be plain to any person of intelligence. These persons have been attracted to the amusement field by the apparent success of other persons of the same class, and remotely of the same "business" habit and method. They, like those they would imitate, come into the field with diamonds on their shirts and characteristic loudness of tongue, and organize companies and "enterprises" with nothing substantial behind them. They regard the amusement "business" as a "gamble," and play the cards they have or the cards they pretend to have with varying results. If by chance they are successful they branch out—"double their stakes"—and in some cases they swim on the top of the wave for a time. If they are not successful, the actors they have engaged, among others, suffer the consequences. But these adventurers still wear their diamonds and talk loudly, and again they "organize" a company or an enterprise upon some new pretext.

The strange and inexplicable feature of this bogus sort of management is the ease with which it operates. In many cases actors that have been swindled once will with eyes open, permit themselves to be swindled twice—perhaps three or four times—by the same "manager." THE MIRROR constantly receives letters from swindled actors, complaining of their treatment and asking for remedies. There is but one remedy. No actor of any discernment should be swindled by an irresponsible manager. If by chance an actor should once fall a victim, sympathy may be extended, as there is no redress by course of law against a person that has nothing for the law to sequester, and nothing but sympathy will apply to the victim. But the actor that repeatedly permits himself to be swindled does not even appeal to sympathy. He simply encourages the swindler and should try to find some other profession or business in which he may not meet so many glib and pretentious persons in search of prey.

TAXATION.

A STRANGE controversy is noted in Philadelphia, whose real estate authority has revoked the exemption from taxation of the Baptist Temple in that city, and the trustees of the church purpose to appeal from this action to the Supreme Court.

The tax board claims that the building of this particular church is in no practical respect different from a theatre building, inasmuch as it is steadily the scene of entertainments to which admission is had by the purchase of tickets placed on sale just as tickets to any other secular entertainment are offered. This particular Philadelphia church is well known for the modernity of its methods, its popularity being stimulated by entertainments and other devices which a few years ago would not have been tolerated in a church.

If the courts shall decide in this case that the church must pay a tax on the holding of the Philadelphia tax board, it will create a precedent that may have far-reaching results. A majority of churches nowadays resort to entertainments to assist in their support. Many persons advocate the taxation of all church property as other real property is taxed. In fact it is due to mere sentiment that church property so long has escaped its share of the public burden. It is a strange distortion of taxation that a theatre is not only taxed like other real estate, but also is burdened with something akin to a penalization in the form of a license action, whereas all church property escapes even its share of general taxation. This, however, is one of the things that the new century will improve upon.

AN artistic imitation of the SHAKESPEARE house at Stratford has been built on the grounds of Wellesley, the famous woman's college, whose productions of classic plays are perhaps the most dignified and notable among amateur efforts in this country. The new structure, of Elizabethan architecture, measures sixty-five by thirty feet, and contains a theatre as well as the various rooms that would be expected to contribute to the comfort of the Shakespeare

Club of the College, for which the building will serve as a club house. Wellesley has done much to inculcate the best traditions of the theatre in the minds of its numerous alumnae, and this new house newly illustrates the dignified place the drama has in the work of education carried on by the institution.

PERSONAL.



EVESON.—Isabelle Evesson, whose portrait appears above, recently closed an engagement in the leading role, Claire Taupin, in *In Paradise*. She won a decided success in the character.

DANIELS.—Frank Daniels will devote his next season to the Pacific Coast and intermediate territory, and will not be seen here again for at least two years. His engagement at Wallack's has been very successful.

SCOTT.—Cyril Scott appeared on Jan. 8 with Anna Held at the Manhattan Theatre in *Papa's Wife*, succeeding Henry Woodruff.

MANFIELD.—Mrs. Richard Mansfield (Beatrice Cameron) reappeared, on Jan. 8, at the Garden Theatre, for a single performance, after a long absence from the stage, being seen as *Regina in Arms* and the *Man*, with Mr. Mansfield.

REHAN.—Ada Rehan will begin a short starring tour on March 12, in Baltimore, presenting a repertoire of plays in which she has been seen at Daly's Theatre.

MCLAUGHLIN.—William McLaughlin, the basso, is in Paris, where he is studying with M. Bouhy with a view to appearances in grand opera.

WINTHROP.—Ethel Winthrop, who has made a pronounced success as Mrs. Lorrimer in *The Moth and the Flame*, was taken ill last week in Louisville and was unable to play there. Edith Janvier assumed the part at short notice and played it all the week most creditably.

CAPOL.—Victor Capoul sailed for France on Thursday to assume the position of co-director of the Paris Opera with M. Gailhard.

HELD.—Anna Held gave last Wednesday the only midweek matinee of her engagement in *Papa's Wife*, at the Manhattan Theatre. Many professional folk were in the audience.

IRVING.—Sir Henry Irving was the honored guest of the Union League Club in Brooklyn last Wednesday.

RUSSELL.—Annie Russell celebrated her birthday on Friday, when she was entertained at a reception given by Mrs. Frank Bosworth. Charles Richman, her leading man, was born on the same day of the year, and he made Friday memorable by a dinner party at the Waldorf-Astoria.

MORGAN.—Edward J. Morgan, it is said, will play *Laertes* to the *Hamlet* of E. H. Sothern and the *Ophelia* of Virginia Harned at Daly's Theatre in the Spring.

MODJESKA.—Helena Modjeska will present her new play, *Marie Antoinette*, for the first time in this city at the Fifth Avenue Theatre on Feb. 26, following *Three Little Lambs*.

CORTLEYOU.—Alida Cortleyou played *Emelia* in *Othello* and the *Queen* in *Hamlet*, in Wilson Barrett's recent revivals at the London Lyceum, and was highly praised for her impersonations.

CONOR.—Harry Conor, who has been playing this season in Australia, where he is a strong favorite, is said to contemplate remaining in the Antipodes as a star.

GRANGER.—Maude Granger, who is playing in *Mlle. Fifi*, fell through an open stage trap at Waterloo, Iowa, Jan. 8. Luckily she escaped with only a few bruises.

SMITH—DE KOVEN.—Harry B. Smith and Reginald De Koven are at work upon a new comic opera, *Maid Marian*, a sequel to *Robin Hood*, for production at the Casino.

RITCHIE.—Adele Ritchie's voice failed during the Saturday evening performance of *Three Little Lambs* at the Fifth Avenue Theatre. She is suffering with a severe cold, but hopes to resume her role some time this week.

GILLETTE.—William Gillette has announced a professional matinee of *Sherlock Holmes* to be given at the Garrick Theatre on Jan. 23.

GEORGE.—Grace George will make her stellar debut at the Fifth Avenue Theatre on Feb. 3 in a new play adapted by Harry St. Maur

from the French, originally called *Man and Wife*, but now christened *The Countess Chiffon*.

MINER.—A son was born to Mr. and Mrs. Henry C. Miner (Annie O'Neil), in this city, on Jan. 10.

THE THEATRICAL SYNDICATE.

The Chicago Tribune, Dec. 31.

Norman Hapgood has an outspoken article on the theatre trust in the first number of the new magazine, *The International Monthly*. In interesting style he traces the history of the remarkable and baneful movement that has, within the last four years, brought nearly all the best theatres and actors of the country into the grasp of one money-making concern. The power of the trust is immense, and the history of its rise sounds like a satirical romance.

In February, 1896, it was announced that the syndicate had secured control of thirty-seven first-class theatres. Since that time it has practically become the dictator of theatrical affairs in the United States. There is not a single large city that can longer choose its own plays. There is now but one famous player who is absolutely free of the trust. All the others do its bidding to a greater or less degree. There are no playwrights who can longer get a trial of a first-class play unless they will support Mr. Frohman and can convince him that the play will make as much money for the syndicate theatres as would some cheaper play. Practically the whole drama of the nation is now chosen and shaped with reference to the one question of whether it will make money for a particular firm.

The old days when art counted for something are gone—the days when a manager would run Shakespearean or other high-class plays a part of the time, even though they brought in less money than melodramas or farce-comedies. It is all a matter of business—a purely commercial question. The tastes of theatregoers were formerly educated upward by at least some managers, such as Augustin Daly. The syndicate system tends to educate downward. It is as if Theodore Thomas were to play only such music as would draw the largest crowds. In the end he would ruin both the public taste and his own self-respect and success. This is what Mr. Hapgood believes the theatrical syndicate is doing.

The most tragic-comic part in this drama is the part played in it by the actors. When they first realized that they were being herded like sheep in a pen there was a rush on the part of the more independent ones to form an anti-trust combination. Nat Goodwin, Francis Wilson, and Richard Mansfield were the leaders, and the movement was later supported by James A. Herne, James O'Neill, and Mrs. Fiske. It is at once comic and pathetic to read the individual utterances of these people against the "octopus" while one by one they desert into its arms. There is not space to tell it here as Mr. Hapgood tells it, but the fact remains that Mrs. Fiske is now the only one of these who continues to stand by her colors, and who is debarré from playing in nearly all the first-class theatres of the United States in consequence.

How long the American people will submit to this stifling of all free initiative on the part of playwrights or actors, or how long it will require before this vicious commercializing of the drama shall compass its own sordid ruin, remains to be seen.

THE STAGE AND THE TRUST.

The Denver Republican, Dec. 31.

Mr. Hapgood is of the opinion that the theatrical syndicate will eventually fall to pieces of its own power. At the present time it certainly forms the dominant note in the managerial interests of the country. Among the stars of America, Mrs. Fiske is the only one who is openly opposing it. The syndicate consists of six New York managers, and they control not only nearly all the theatres in the principal cities of the country, but they also make the bookings for intermediate towns, or "one-night stands," without which attractions outside the trust cannot make long jumps. Having so much on its hands, the syndicate seems to be unable to supply enough good attractions to go round, and in consequence even the favored trust theatres this season have been deluged with an appalling lot of "not boilers" which act as time fillers until the more worthy attractions arrive.

Mr. Hapgood does not venture upon any prediction as to the course of the outside managers if the trust continues to flourish, but it seems reasonable to believe that those owning independent theatres will be compelled to turn to stock companies for their relief. Already excellent stock companies are filling time in the independent theatres of the large cities, and a few years more of syndicate control will make repertoire organizations general throughout the country. Plays that have not lost their lustre, and most of which have been "shelved" after New York productions, are being put on in worthy manner. Repertoires encourage versatility in the actors, and create a demand for new plays, while the syndicate has dealt a blow at the playwright by exploiting the works of none but well known authors. In consequence, if the stock company is the only relief from the evil that threatens the stage, it cannot come too soon.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

C. J. B. Boston: He is with A Runaway Girl.

M. D. Nashville, Tenn.: Howard Gould is now touring in A Colonial Girl.

S. Atlanta, Ga.: Mary Manning has not appeared in The Sign of the Cross.

J. P. P.: Address Samuel French, publisher, 24 West Twenty-second Street, New York City.

D. K. S., East Liverpool, Ohio: The late Lillian Kennedy played She Couldn't Marry Three.

J. C. HENRY, Auburn, Ind.: Your remedy for a cancellation of contract is a suit at law.

S. N., Mobile, Ala.: Write to Maurice Grau, Metropolitan Opera House, New York City.

L. S., Philadelphia: 1. Write to R. D'Oyly Carte, Savoy Theatre, London, England. 2. Address International News Company, New York City.

A MIRROR ADMIRER, Providence, R. I.: THE MIRROR does not answer anonymous communications.

E. G., Baltimore: 1. The engagement is scheduled to begin on March 12. 2. Gertrude Cheen is with N. C. Goodwin and Maxine Elliott.

M. L., New York City, and B. A. B. Boston: Letters addressed to the players named, in care of THE MIRROR, will be advertised.

F. H., Brooklyn: Sir Henry Irving's production of *Robespierre* was reviewed in THE MIRROR of Nov. 4.

W. M., Decatur, Ill.: Frank Cushman was not in Decatur last season, nor the season before, with West's Minstrels.

R. S., New York City: 1. Write to the manager of the company. 2. The roster of Fudd'n-head Wilson was published in THE MIRROR of Oct. 14.

F. J. W., Brooklyn: The actress named was with Rice and Barton's Big Gaiety company when they appeared last in this city, early in November. A letter addressed in care of THE MIRROR would be advertised.

M. S., New York City: 1. Write to the dramatic schools that are advertised in THE MIRROR. 2. Salaries of leading players depend upon reputation as well as ability.

F. P. R., Cleveland: It might be well to secure on royalty some notably successful plays of recent years, many of which, with fine printing, are to be obtained through the play agencies.

THE USHER.



The London theatres are having a tough time just now. As has been noted hitherto, the Boer war has temporarily suspended the public's taste for playgoing, and without exception small receipts are the rule.

The losses on theatrical ventures in England are likely to continue as long as the strife lasts in South Africa. Undoubtedly this will result in many of the principal attractions, besides numerous individual actors of the rank and file, coming to the United States. Several English actors have reached New York during the past fortnight in quest of engagements.

On the other hand, American stars scheduled to appear in London before the present dramatic season closes have not an especially cheerful outlook.

Mr. Mansfield's idiosyncrasies in the treatment of actors are so generally known and understood that those who subject themselves to his rule do so with their eyes open and have very little excuse for surprise when disagreeable consequences ensue.

The latest member of his company to break into revolt charges that the actor made grimaces at her on the stage which meant, "You do not know what you are doing," and that he "pressed his wrists" against hers and stared at her hatefully, thus injuring her physically and mentally.

These and other grievances of an equally familiar kind are to be made the grounds for a lawsuit for damages.

The plaintiff may have a hard time proving that the "grimaces" of the actor are sufficiently subtle and expressive to convey the meaning alleged, as in this instance they transcend the powers revealed in his acting.

Victorien Sardou gravely assures us in a syndicate article, written for American readers, that there is little evidence of decline in the drama, and that "the buffoonery in which the Roman drama ended is not eating its way into the virile drama of our age."

The distinguished Frenchman, of course, writes from the point of view of a Frenchman whose ability to adjust himself to the changing demands of the times is shown vividly by his works.

Perhaps Sardou does not consider that there is any evidence of decline in the successive steps from *Patrie* and *La Haine* to *Gismonda* and *La Tosca*. Of course it all depends upon the point of view. Commercially, it has paid Sardou to desert his early ideals and descend the artistic scale. There is more money, if less fame, in the thinly disguised melodramas that are now his sole product. But they will add nothing to his posthumous note. Dumas fils never acquired Sardou's wealth, but he was true to his principles from first to last.

Buffoonery is not gnawing at the vitals of the contemporary drama, in America at least; but there are other dangers—some material and obvious, some insidious and hidden—that threaten it both from without and from within.

Does Sardou, for example, interpret the growth of uncompromising dramatic filth—both in supply and demand—in Paris and New York, as an indication of dramatic progress?

Charles Frohman recently published an advertisement in Chicago offering \$50,000 "for a comedy that contains as many ingenious and laughable situations and pleases the public as does *The Girl from Maxim's*."

The reason for this outbreak was doubtless the severe raking which *The Girl from Maxim's* got from the Chicago papers, and its purpose probably was to seek to counteract the effect of the criticisms.

"It is to be hoped," one of the papers remarked in this connection, "that the generous offer of Mr. Frohman will result in his getting a good farce, as it indicates that he is earnestly in need of one."

Mr. Frohman several years ago, with apparent seriousness, offered a large sum of money—spot cash, without discount—for a play for one of his stars. The free advertisement served its originator's purpose, but poor, misguided amateur dramatists in remote parts of the country imagined it was a genuine proposal and much time and sufficient paper to relieve the present famine in the paper market was wasted in the futile composition of innumerable plays for an imaginary competition.

The sensibilities of the general public have become so blunted by contact with these things that very little astonishment is shown now over any sort of curious development in the Siegel-Cooper brand of theatrical management.

Julia Morrison, the woman acquitted of murdering the stage-manager of the *Mr. Plaster* of Paris company in Chattanooga, is meet-

ing with difficulty in starting her project to make capital out of the case that has brought her notoriety by "lecturing" on "the dark side of stage life."

The manager of the Opera House in that city declines to rent it for the purpose, and the Auditorium there is likewise denied to her. She will doubtless persevere, however, and find places in other towns for the purpose.

But the defendant in the trial is not the only person who perceives its coin-converting opportunities. A local laundry advertised, after the acquittal, that it would give a week's washing free of charge to the jurors!

Mr. Hapgood's dispassionate and very complete descriptive and critical article on the Theatrical Syndicate in the January number of the *International Monthly* awakened the liveliest interest and has been the subject of extended editorial comment in many prominent newspapers throughout the country.

Of course, managers and actors need be told nothing about the Syndicate or Trust. They are thoroughly familiar with the details of its peculiar operations; they are able in many cases to personally testify to its pernicious influence upon both the material and artistic interests of the American theatre; they know what methods it employs to further its selfish ends and to choke competition, and they recognize the identity of the press mouthpieces—unsavory for the most part—that it has succeeded in subsidizing and controlling.

But the public at large has much to learn respecting these matters, and Mr. Hapgood's exhaustive article cannot fail to have a beneficial and educational public effect.

Cowardice, apathy and corruption having prevented many of the more prominent "stars" and managers from interposing to prevent the continuance of the Syndicate or Trust in its monopolistic course, public sentiment, stimulated by public interest, will accomplish its destruction sooner or later.

ACTORS SMOKE AND JOKE.

To celebrate the fifty-first anniversary of the founding of the Actors' Order of Friendship the Edwin Forrest Lodge, No. 2, of New York, gave a smoker, at the home of the old-time theatres. That phase of the actor's life is not to be found nowadays. We hurry in at the stage-door just in time to make up, and when the play is done we hurry away again with scarcely a word to the other members of the company. We cannot even watch our fellow-players from the wings nowadays, because of these new-fangled box sets. It is only upon occasions like this that we can get together, to give the other fellows a word of praise, if they deserve it, or to black-guard them, if they deserve blackguarding. And whether we praise or blame let it be done in the honest, friendly fashion of the old green-room days. So get together.

The players got together. They heard Eben Plympton recite "I'd Rather Live in Bohemia than in Any Other Land," and they applauded him lustily. And then they had occasion to applaud Mr. Bassett for his capital German dialect stories. Louis Aldrich was called upon again by Bernard A. Reinold, chairman of the Entertainment Committee, and he recited a rattling rhyme about the Rough Riders and Tommy Atkins that Clay M. Greene has just finished, and sent off to De Wolf Hopper in London where the big American will recite it to the Britishers. And if he recites it with as much vigor, and power, and gusto as Louis Aldrich did he will have a second "Casey at the Bat" on his hands.

Eugene Jepson recited an old, old favorite poem of Owen Meredith's—and mightily sweet it was—and the Rev. Walter E. Bentley said a few straight from the shoulder words about the Actors' Church Alliance that won many friends to his cause, and gentle Archie Cowper recited a poem so tenderly that his fellow-players made him recite another and another still. Hudson Liston told a capital story or two, and imitated wonderfully well an old Irish apple-woman whom he once knew in Dublin. George D. MacIntyre recited, and Verner Clarges did a very clever and artistic imitation of two old English comedians, and there were a dozen more players who did honorable service in furnishing entertainment to their friends.

The affair was delightful from first to last. Good-fellowship in the order took a long step forward. The getting together was a huge success.

ON TOUR IN THE ORIENT.

Max Berol, manager of the Konorah company, sends THE MIRROR the following letter from Shanghai, China. Mr. Berol's letters contain hitherto unpublished details regarding the theatres and kindred matters, and are interesting and valuable:

Having sent you already descriptions of the theatres at Yokohama and Kobe, the following details of the Public Hall at Nagasaki will complete the list of English theatres in Japan. These three towns, with the addition of Tokio, where only the hotel dining room can be utilized, are the only places in Japan with a sufficiently large European population to make the stay of a company profitable. Nagasaki has between 500 and 700 whites; the Public Hall accommodates 225, all ground floor; is illuminated by gas; prices 1, 2 and 3 yen (50 cents to \$1.50). Stage dimensions: depth 35 feet; width 30 feet; proscenium opening 14 feet; height, 12 feet; two interior scenes; no others; two large dressing rooms; piano; no pianist available.

Having finished its tour of Japan, the Konorah company proceeded by steamer to Shanghai, China. The engagement there proved the most successful of the Oriental trip thus far. A performance given by invitation before the Futai (Governor) of the province set all the Chinese talking, and the natives flocked to our shows in such numbers that we had to withdraw our advertisement from the Chinese newspapers, as the foreigners were being crowded out. We were prevented from prolonging our stay because the Amateur Dramatic Club, who own the theatre, which is a fully equipped modern playhouse, with balcony and gallery, are preparing for a production of *The Chimes of Normandy*, and had pre-empted the house for December for dress rehearsals and performances, the latter beginning Dec. 11.

Shanghai has a European and American population of nearly 10,000. The Lyceum Theatre, owned by the Amateur Dramatic Club, has a capacity of 650, of which 257 are orchestra stalls at \$2 Mexican, 113 dress circle in balcony, considered the best seats, at \$3; over 200 in the gallery at \$1, and nine boxes of four seats at \$12. Making the orchestra into stalls (\$2) and pit (\$1). The rent of the theatre is \$50 a night and \$20 a matinee. Mexican. The company pays all expenses, which are approximately: Light (gas and electricity), \$15; heat, \$5; house, \$2; stage hands, \$5; police, \$11. The police not only keep order, but act as ushers. The stage dimensions: Depth, 40 feet; width, 48 feet; proscenium opening, 25 feet; height to first fly gallery, 20 feet; to second fly gallery, 35 feet; to gridiron, 45 feet. An orchestra and band numbering twenty-five men may be secured. There is plenty of scenery and comfortable dressing rooms and green room. The company is en route to Hong Kong, and will go thence to Manila, Bangkok, Singapore, Bangkok, etc.

BOOK REVIEWED.

"PLAYERS OF THE PRESENT," by John Bouvé Clapp and Edwin Francis Edgett. Published by the Dunlap Society, New York.

Of all men and women in the world the members of the theatrical profession come in for the largest share of biographical mention in the newspapers and magazines. The public taste for such reading matter seems never satiated, and it is as unfortunate as it is absolutely true that fully two-thirds of the biographical notices that appear are inaccurate. Usually they are purposely so, for reasons known best to the players themselves, their managers and their press agents. The word failure is never to be found in them, and the birth-dates, rarely given, are almost certain to be wrong. Indeed, the uninitiated person, after a course of such reading, might naturally conclude that all players of the present day are young, and that every one of them is, has been, and forever shall be, successful.

There are, to be sure, several histories of the stage containing biographical sketches that are reliable, of modern actors and actresses, but these works for the most part are necessarily condensed in form and are suitable only for reference. In "Players of the Present," the latest publication by the Dunlap Society, John Bouvé Clapp and Edwin Francis Edgett have endeavored to combine accuracy with literary charm, and their stories of the lives of present day players are both readable and truthful. In but one or two cases are their dates wrong.

In the brief introduction, Evert Jansen Wendell, secretary of the Dunlap Society, sets forth that the object of the book is to give reliable statistics regarding living players, without venturing into the domain of criticism, and it must be said that the authors have most skillfully retained their equilibrium between the chasm of condemnation and the mountain of adulation. The present volume is but a third of the complete work, containing only the biographies of those players whose names begin with the first eight letters of the alphabet. They are Charles Smith Abbe, Maude Adams, Frank E. Allen, John W. Albright, Portia Allen, Louis Aldrich, Charles Leslie Allen, Viola Allen, Mary Anderson, Julia Arthur, Frank C. Bangs, Charles Barron, James O. Barrows, Mrs. Thomas Barry, Maurice Barrymore, Frederick Bond, George C. Boniface, Agnes Booth, Neil Burgess, Oliver Doud Byron, Mrs. Oliver Doud Byron, Mrs. Leslie Carter, Georgia Cayvan, Verner Clarges, Annie M. Clarke, Creston Clarke, George Clarke, John Sleeper Clarke, Kate Claxton, Charles F. Coghlan, Rose Coghlan, Sydney Cowell, Lotie Mignon Crabtree, William H. Crane, William H. Crompton, Edgar Leeson Davenport, May Davenport, Phoebe Davis, Henry E. Dixey, John E. Dodson, Robert Downing, John Drew, Louisa Eldridge, John A. Eliaser, Rose Eyttinge, Owen Fawcett, William J. Ferguson, Mrs. Fluke, Katherine Florence, Euphemia Germon, Mrs. G. H. Gilbert, William Hooker Gillette, Ada Gilman, Nathaniel Carl Goodwin, Ferdinand Gottschalk, Howard Gould, James K. Hackett, Theodore Hamilton, Charles B. Hanford, Daniel Harkins, Edward Harrigan, Joseph Haworth, Minna Gale Haynes, James A. Herne, Charles Barton Hill, and Edmund Milton Holland.

The book is printed in handsome fashion and is illustrated with ten beautifully reproduced portraits of representative American players. Quite properly the place of honor has been given to Mrs. Gilbert, a fine steel engraving of whom is the frontispiece of the volume.

DEATH OF SYDNEY CHIDLEY.

Sydney Chidley, painter, journalist, and lawyer, died Jan. 2, in San Francisco, where he was engaged, at Morosco's Grand Opera House, as scenic artist. Mr. Chidley was born in London, England, July 31, 1838. In his youth he received a liberal education in the city of London schools, and prepared himself to enter the legal profession. He was admitted to the English bar in 1859, and for some years practiced, with considerable success, in London. In 1871 he was married to a daughter of the Rev. Dr. Twycross, then well known both as a clergyman and litterateur.

About twenty years ago Mr. Chidley came to America and became a citizen of the United States. Here his taste for the fine arts drew him into painting and journalism. His ideals in both pursuits were high, and his endeavors were enthusiastic. He wrote a number of articles for *The Mosaic* upon the subject of stage decoration, and published, at about the same time, a treatise on scene painting that was widely read. For more than a year he was connected with the regular editorial staff of *The Mirror*, and he contributed to its pages from time to time for several years thereafter.

Mr. Chidley's interest in scenic art overpowered his literary aspirations, however, and in order to follow his favorite pursuit, he associated himself with Richard Marston at the Metropolitan Square Theatre. He quickly gained the respect of his fellow craftsmen, because of his belief in the dignity of their mutual art, and his readiness to champion publicly the scene painter's cause in any controversy. His pen was no less facile than his brush.

During Mr. Chidley's residence in New York his wife died, and he turned to his art with renewed energy for consolation. His work was to be found in many theatres of New York and the surrounding towns, and doubtless much of it is in frequent use at the present time.

Several years ago Mr. Chidley remarried, becoming the husband of Emma McCaulia. His second wife was with him in San Francisco at the time of his death. The remains were buried, Jan. 5, in Laurel Hill Cemetery, San Francisco.

THEATRE FOLK AND FIRES.

The flame from an alcohol lamp in the dressing-room of Kittle Mitchell and Clara Havel at the Casino in this city set fire to some draperies just before the hour for the performance of *Little Red Riding Hood* last Wednesday evening. Miss Mitchell and Miss Havel, assisted by David Abrahamson, tore away the blazing fabrics, extinguished the flames, and were each burned more or less.

The uproar excited the stage hands, some one of whom turned in a fire alarm while another let loose an automatic sprinkler that inundated with water a large area behind the curtain. The fire did very little damage, but the water accomplished no end of mischief so that a performance could not be given. The audience was dismissed with refunded money or tickets for subsequent dates. Things were dried thoroughly by Thursday, when performances were resumed.

A fire in the basement of the Morton House, Grand Rapids, Mich., at an early hour on Jan. 8 caused a stampede of guests. Belle Archer and several members of her *A Contented Woman* company were in the hotel. The pretty star occupied a suite on the main floor, and the way to the fire-escape was through the suite. Accordingly, Miss Archer's room was invaded by all the female guests in wild excitement, but very little else. She promptly took charge of the frantic women, calmed them as best she might, and directed their descent of the fire-escape. When all the others were safely landed, the smoke by this pass waxing almost suffocating, Miss Archer threw a wet towel over her face and climbed down to the fire proof earth. After all, there was more smoke than fire, and very little damage was done.

THE BELLE OF NEW YORK RETURNS.

The Belle of New York company, after the memorable engagement of nearly two years at the Shaftesbury Theatre, London, arrived in New York on Sunday from the other side, to open at the Casino next week. Some of the members remained abroad, but the returning party included Edna May, Merri Osborne, Ella Snyder, Hattie Moore, Toby Claude, J. E. Connelly, James E. Sullivan, George K. Fortescue, and George Schiller.

J. K. MacCurdy, Star, N. Y., this week.

PROFESSIONAL DOINGS.



The above is a very good likeness of Gustave Wallace, now with *A Giddy Mother*, who is receiving praise for his work as the doctor in that play. During a long stage career Mr. Wallace has played many important parts. He has proven himself equally efficient in comedy, or old men, or dialect character parts. Being versatile and a conscientious worker and of a social disposition, he is in high favor with managers and the profession in general.

Ethel Dixon, of the Frank Daniels Opera company, and Harold Wakem, a Chicago grain merchant, were married in this city on Jan. 8.

Sam Shubert has purchased a part interest in *The Belle of New York*.

Jennie O'Neil Potter, who is a patient at St. Luke's Hospital, is reported to be on the road to rapid recovery.

Wallace Munro, late of Lewis Morrison's business staff, and Perry Sage, have secured the rights for *The Prisoner of Zenda* from Daniel Frohman, and are preparing to send a company on the road next season.

Three Little Lambs will remain at the Fifth Avenue Theatre until Feb. 3.

George Orey O'Dell and Louise Horner, of George W. Wilson's company, were married on Jan. 8, at Portland, Me.

George Mosser, senior partner of the Western Amusement Company, of Chicago, is rapidly recovering from the operation that he underwent recently at St. Joseph's Hospital, Omaha.

Near Vinton, Ia., recently, Tim Murphy and his company had a narrow escape from a serious railroad accident. Their car broke from the rest of the train and started backward on a down grade. The car would have collided with a freight a few miles further on had not a brakeman jumped aboard the car and stopped it. The company were unaware of the danger they had been in until after the car was stopped.

By an inadvertence the name of James T. Kelly was placed under the picture of James F. Kelly in the Christmas Mosaic.

The Bells was creditably played by students of St. Francis Xavier College in this city on Jan. 11, the cast including D. D. Field Malone, Clarence Donovan, F. A. Fullam, Joseph Lilly, Walter E. McDonald, Vincent L. Leibel, Maurice J. Sullivan, J. Donovan Wheeler, James Collie, Thomas W. Carey, Herbert S. Walsh, William S. Dolan, W. A. Connaughton, James J. Griffin, Raymond Laub, and Henry A. McGuade.

Baltimore society women are going to organize the Association for the Study of Dramatic Art. They will have readings and discussions as well as addresses by prominent players.

Sol Braunig, of the Kilm-Hearn company, is in town.

J. F. Brien, secretary of the National Dramatic Conservatory, is recuperating after a long illness at Liberty, N. Y.

Charles F. Grant and Belle Johnson, of Old Southern Life, were married at Elmira, N. Y., Jan. 5.

George Alfred Pollard, who claims to be a member of the Lester Walter Stock company, took carbolic acid at Elmira, N. Y., Jan. 10, with suicidal intent. He was placed under a physician's care and will probably recover.

The Liederkranz Hall, Louisville, was burned on Jan. 9. Plans are already under way to rebuild the structure.

Jewell Kelley and Aida Rose Dalton, of the Clara Hammer Theatre company, were married at Canton, S. D., on Jan. 8.

David E. Fisher and Isabel Tilton, of the Jules Grau Opera company, were married at Stockton, Cal., Jan. 3. Mr. Fisher was for several years teacher of the violin in the Denver University, Denver, Col.

Charles Bartling played with much success the part of Ray. Enoch Simmons in the initial production of David Higgins' new play, *Darius Green and His Flyin' Machine*, at Paterson, recently.

Myra Brooks, of Richard Mansfield's company, has been seriously ill with throat trouble.

Mrs. Edwin Mordant (Virginia Stuart), who has been seriously ill, is now convalescent.

The Van Dyke and Eaton company have begun their twenty-sixth week. On Jan. 9, Zula Klark received news of her mother's death, and her roles in the repertoire were successfully played by Minerva Niblo at short notice.

Bella Rogers, who has been in the city for some time attending to business connected with the settlement of her grandfather's estate, will sail for Europe to-day (Tuesday). Next season she may return to America to sing in opera.

Milo Stevens, Frank Emerson, Frank Ridsdale, Phil Ditzinger, and Harry O. La Velle, of the Packard Opera company, were initiated in Macon, Ga., Lodge 230, B. P. O. E., on Jan. 9.

Florence Hamilton and John Barry joined Corse Payton's Southern Stock company last week. The company closed for a week to rehearse the new members. Harry Woods has been engaged to direct rehearsals and stage the plays.

Adelaide Mould is ill with nervous prostration at the Vendome Hotel in this city.

Harry Woodruff has threatened to sue F. Ziegfeld, Jr., for two weeks' salary alleged to be due under his release from *Faust's Wife*. Mr. Ziegfeld says that Mr. Woodruff was offered one week's salary when he left but that he declined to accept it.

SYRACUSE, N. Y., Jan. 12, 1900.

The Parish Priest, one of the best of the new plays I have seen in many a day.

JOHN L. KERR.

Manager Whetling Theatre.

CURRENT AMUSEMENTS.

Week Ending January 20.

New York.

METROPOLIS (Third Ave. and 142d St.), THE BOWERY AFTER DARK (Third Ave. bet. 129th and 130th Sts.), THE BUTTERFLY EXTRAVAGANZA COMPANY.
 HARKEN OFFICE HOUSE (12th St. bet. Seventh Ave. and First Ave.), A PARISIAN ROMANCE, BEAT BRUNEL, DR. JENNY AND MR. HYDE.
 HARKEN MUSIC HALL (12th St. bet. Seventh Ave. and Broadway), VAUDEVILLE.
 MINER'S (12th St. bet. Lexington Ave. and Broadway), PROCTOR'S PALACE (3rd St. bet. Lexington Ave. and Broadway), CONTINUOUS VAUDEVILLE—10:10 to 11:00 P. M.
 CARNegie HALL (Seventh Ave. and 57th St.), PADERBURNER HALL—Sat. and Sun. Jan. 20.
 THE NEW YORK (Broadway and 43rd St.), BROADWAY TO TOKYO—Announced for Jan. 20.
 CRITERION (Broadway and 43rd St.), MATHE ADAMS IN THE LITTLE MINSTER—2d Week—7 to 11 Times.
 THE VICTORIA (Seventh Ave. and 42d St.), CHRIS AND THE WONDERFUL LAMP—3d Week—15 to 21 Times.
 THE REPUBLIC (26-28 West 43d St., adjoining The Victoria), now closing.
 AMERICAN (Kings Ave. and 41st St.), MARTHA.
 MURRAY HILL (Lexington Ave. and 41st St.), HENRY V. DONNELLY STOCK IN AN EMBRY TO THE KING.
 BROADWAY (Broadway and 41st St.), MEN HUR—9th Week—7 to 11 Times.
 EMPIRE (Broadway and 41st St.), BROTHER OFFICERS—Announced for Jan. 20.
 METROPOLITAN (Broadway and 41st St.), MAURICE GRAY OPERA COMPANY.
 THE CASINO (Broadway and 39th St.), LITTLE RED RIDING HOOD—3d Week.
 KNICKERBOCKER (Broadway and 39th St.), NAT C. GOODWIN AND MAXINE ELLIOTT IN THE COWBOY AND THE LADY—4th Week—25 to 31 Times.
 HERALD SQUARE (Broadway and 38th St.), NAUGHTY ANTHONY—2d Week—9 to 15 Times.
 GARRICK (23rd St. East of Ninth Ave.), WILLIAM GILLETTE IN SHERLOCK HOLMES—11th Week—7 to 10 Times.
 KOSTER & BIAL'S (42-44 West 34th St.), VAUDEVILLE.
 SCHLEY (112 West 34th St.), now building.
 MANHATTAN (120-122 Broadway), ANNA HELDIN PAPA'S WIFE—3rd Week—4 to 7 Times.
 THIRD AVENUE (Third Ave. and 31st St.), HEARTS OF THE BLUE RIDGE.
 BIJOU (120 Broadway), MAY IRWIN IN SISTER MARY—11th Week—5 to 11 Times.
 WALLACK'S (Broadway and 31st St.), FRANK DANIELS.
 DALY'S (Broadway and 31st St.), THE MANEUVRES OF JANE—4th Week—4 to 10 Times.
 WEBER & FIELDS (Broadway and 31st St.), THE WHIRLWIND—11th Week—10 to 14 Times—BARBARA FIDGETT—7th Week—4 to 10 Times.
 COMIQUE (Broadway and 31st St.), THE TANNERY TIGERS.
 FIFTH AVENUE (Broadway and 31st St.), THREE LITTLE LAMBS—11th Week—10 to 14 Times.
 THE GARDEN (Madison Ave. and 31st St.), MRS. LANGTRY IN THE DEGENERATES—1st Week—1 to 7 Times.
 MADISON SQUARE GARDENS (Madison and Fourth Aves., 34th and 35th Sts.), MATT FLYNN'S BIG SENSATION.
 MADISON SQUARE (34th St. bet. Broadway and Wheeler), WHEELS WITHIN WHEELS—4th Week—4 to 10 Times.
 LYCEUM (Fourth Ave. bet. 2nd and 3rd Sts.), ANNIE RUSSELL IN MISS HOBBS—3rd Week—10 to 15 Times.
 EDEN HUGHES (3rd St. bet. Sixth Ave. and Broadway), FIGURES IN WAX—CONCERTS AND VAUDEVILLE.
 PROCTOR'S (3rd St. bet. Sixth and Seventh Aves.), CONTINUOUS VAUDEVILLE—12:00 to 1:00 P. M.
 GRAND OPERA HOUSE (Eighth Ave. and 3rd St.), THE GUINNESS MATS—2d Week.
 IRVING PLACE (Southwest cor. 11th St.), DRAMA AND COMEDY IN GERMAN.
 FOURTEENTH ST. (14th St. bet. Fifth Ave. and The Village Postoffice), 3d Week—3 to 10 Times.
 KEITH'S (East 14th St. bet. Broadway and Broadway), CONTINUOUS VAUDEVILLE—12:00 to 1:00 P. M.
 ACADEMY (Irving Place and 14th St.), "WAY DOWN EAST"—4th Week—3 to 10 Times.
 TONY PASTOR'S (Tammam Building, 14th St.), CONTINUOUS VAUDEVILLE—12:00 to 1:00 P. M.
 DEWEY (12-12 East 14th St.), WIFE, WOMAN AND SON.
 STAN (Broadway and 13th St.), A GUILTY MOTHER.
 GERMANIA (14 East 13th St.), SEASON OF OPERA IN GERMAN.
 LONDON (35-37 Bowery), THE TUXEDO CLUB.
 FRODO'S (100-102 Bowery), THE HANCOCK COMPANY.
 MINER'S (100-102 Bowery), THE HANCOCK COMPANY.
 THALIA (65-67 Bowery), THE HANCOCK COMPANY.
 WINDSOR (65-67 Bowery), THE HANCOCK COMPANY.
 CHINESE THEATRE (Doyers St.), THE CHINESE DRAMA.

Brooklyn.

ACADEMY OF MUSIC (175 to 184 Montague St.), BOSTON SYMPHONY ORCHESTRA—Sat. Eve., Jan. 20.
 PARK (38 Fulton St.), closed.
 HYDE & BERNHARDT (30-32 Adams St.), VAUDEVILLE.
 BOULEVARD (12th Ave. and 42nd St.), VAUDEVILLE.
 GRAND OPERA HOUSE (Klm Pl. bet. Fulton St. and Ward Ave.), THE FLOOR WALKERS.
 LEE AVENUE ACADEMY (Lee Ave., opposite Taylor St.), closed.
 UNIQUE (104-106 Grand St.), MAY HOWARD'S COMPANY.
 EAGLE (Grand Ave. and Fulton St.), closed.
 THE AMPHION (45-47 Bedford Ave.), THE GIRL IN THE BARRACKS.
 STAN (100-102 Jay St., bet. Fulton St. and W. L. BRUNEL'S FARM AND FOLLIES.
 EMPIRE (101-103 South 6th St.), THE VICTORIA BUR-COLUMBIA (Washington, Tillary and Adams Sts.), JULIA MARLOWE IN BARBARA FRITCHIE.
 GAYETY (Broadway and Middleton St.), WILLIAM H. WARD'S MINSTRELS.
 LYCEUM (Madison Ave. and Leonard St.), HODMAN BLIND.
 BIJOU (Smith and Livingston Sts.), JOSEPH MURPHY IN BRASS BAND AND THE KIDNEY CURE.
 MONTAUK (35-37 Fulton St.), THE MAN IN THE MOON.
 MUSIC HALL (Fulton St. and Alabama Ave.), VAUDEVILLE.

AT THE THEATRES.

Garden—The Degenerates.

Comedy in four acts by Sydney Grundy. Produced Jan. 15.

Lady Samuels Ethel Henry
 Mrs. Trevelyan Ida Goldsmith
 Lady Stornoway Adelaide Astor
 Duke of Orme Frederick Kerr
 Mr. Carl Houtch Leslie Kenyon
 Mr. Marcus Mosenthal George Osborne
 Viscount Stornoway George Goldsmith, Jr.
 Sir William Samuels, Bart Julian Rogers
 Mrs. Trevelyan Lucie Milner
 Saunders Lawrence Goldsmith
 Una Trevelyan Lucie Milner
 Khan Charles H. Bigns
 Footman Arthur Seymour and Harold Fries

Mrs. Langtry made her American reappearance last evening before a very large audience at the Garden Theatre, presenting Sydney Grundy's new four-act comedy, The Degenerates, originally produced in the Haymarket Theatre, London, on Aug. 31.

In The Degenerates the chief character is Mrs. Trevelyan, a woman who has seen fit to launch forth in the whirl of London's smart set and whose somewhat hectic career has furnished reason for her husband to secure a divorce. Her daughter, Una, is away at boarding-school, utterly unconscious of the mother's goings on. Mrs. Trevelyan is engineering an intrigue with Sir William Samuels, whose wife, quite properly resenting this arrangement, quite improperly begins an affair of her own with one Isadore De Loro.

At this pass Una returns from the boarding-school. The presence of the sweet, gentle, unsophisticated girl brings the giddy Mrs. Trevelyan to her senses. She resolves to reform, to make herself worthy to associate with her own daughter, and she does. She begins the new era with an action of notable self-sacrifice. Lady Samuels has gone to De Loro's apartments, resolved to elope with him. He is a cynical person, and he vents such vehement, brutal discourse that her spirit revolts and she would escape, but her husband looms up in the offing and she hides in the Loro's bedroom. Sir William makes a great row and it looks as if he were going to ransack the premises. At the very moment when hope for Lady Samuels seems lost, however, the bedroom door opens and out walks Mrs. Trevelyan. Through a noble resolve she has risked her own reputation to help out her ladyship, who escapes by a private stairway. Gossip might easily render Mrs. Trevelyan's future happiness in society very doubtful indeed; so the Duke of Orme, an erratic peer, who has admired her for ever so long, comes along and asks her to marry him. Sir William and his wife are reconciled, and the world goes on as it went before.

Mr. Grundy's play would seem to indicate that his skill as a playwright has lapsed, quite as

much as any of his latest characters, into degeneracy. Few folk can write dialogue better than Mr. Grundy; few can build up situations more cleverly, or work out a "problem" with surer force. But in The Degenerates he has disowned all the excellent record of his earlier work and has descended to the shallowest, cheapest constructive methods and to the trashiest sort of so-called "smart" dialogue. The situations, when not utterly conventional, are strained and saddening. The hopeless tangle of brainless "society" is reproduced with some truth in the lines, but such matter is poor stuff on which to build a play, unrelieved by aught else. And then, over it all, hung the ever painful pall of the made-to-order arrangement, fashioned to fit and patterned to please the star. No doubt this share was accomplished, for the stellar role, in a certain measure, was biographical.

Mrs. Langtry was heartily applauded upon her first entrance. She is still a woman of many charms, and her fine voice was once again magnetic. She gave every evidence of thorough enjoyment in her role, and no doubt her appreciation of it was more sincere than that of the audience. The task that fell to her lot was not one that every actress would have craved, and she played with considerable skill, grace and judgment. Mrs. Trevelyan is a character that is not attractive in the least. It has missed the note of womanliness, and it suffers accordingly. Hilda Spongs's Mrs. Bulmer in Wheels Within Wheels is of a type not utterly dissimilar, yet striking the note, and is therefore beautiful and lovable. Neither Mrs. Langtry nor any one else could endow Mrs. Trevelyan with these qualities.

Frederick Kerr gave one of his fine gentlemanly portraits as the Duke of Orme. George Grossmith, Jr., presented a superb character study as the dissipated Stornoway. Julian Rogers was rather imposing, but largely unintelligible as Sir William. Leslie Kenyon was an acceptable arrogant blackguard as De Loro, and there were admirable character sketches of moneyed men by Harcourt Beatty and George Osborne.

Ethel Henry was beautiful and effective as Lady Samuels, Lucie Milner made a sweet, in-

frequently marred the illusion. The scenery was in good taste. Next week A Night in Chinatown.

Murray Hill—An Enemy to the King.

The Donnelly Stock company is giving capital performances this week at the Murray Hill Theatre of Robert N. Stephens' picturesque drama, An Enemy to the King. The players all appear to advantage in the romantic characters allotted to them and act with a vigor and brilliancy remarkable when it is considered that they are accustomed to appear in the "dress-suit drama." Ralph Stuart is an effective Ernanno de Launay, but his fencing is lamentable. Thomas L. Coleman, as Claude, gives a very creditable impersonation, and Charles D. Waldron, Walter Allen, William Redmond, and Edwin Nicander are pleasing in their various roles.

Hannah May Ingham plays Julie de Varion with charming spirit and grace. Dorothy Donnelly is a capable Jeannette. Mrs. Thomas Barry is a spirited Marianne. Georgia Welles acts Briani very brightly, and Virginia Donner gives a clever bit as Gerald, the gypsy. The play is mounted handsomely, and the stage-management, as usual, is good. Next week, Never Again.

American—Martha.

Flotow's popular Martha was sung at the American Theatre last night, by the Castle Square company, in the same pleasing manner that characterized the presentation there last season. The familiar solos and choruses were almost without exception admirably sung and the performance was marked by the vigor and spirit for which the company has become noted. Adelaide Norwood in the title-role sang and acted in her usual attractive manner, and Maude Lambert was a thoroughly delightful Nancy. W. H. Stewart was a capable though rather heavy Plunkett. Reginald Roberts was a satisfactory Lionel, and Frank Monian afforded much merriment as Tris-



HOUSEWORTH'S CELEBRITIES

TONY PASTOR AND COMPANY FOR THE SUNDAY MATINEE

AS THEY LOOKED IN '79.

In sorting some old stage material recently Proprietor Charles E. Evans, of the Herald Square Theatre, came upon a window show card of which the above is a reproduction. The card was used during the season of 1879 by Tony Pastor's company, then known as Houseworth's Celebrities. The twenty-eight portraits look curious enough at this day and form an interesting human document. Some of the group are still, and with greater reason, "celebrities;" others have been claimed by death and still others are living in retirement.

In the centre of the picture is the face of Tony Pastor, that will be easily recognized by his admirers of the present generation. The popular manager and comedian has changed little with years, though the face of the portrait is fuller and the hair more abundant than that of the Tony Pastor of to-day.

First in the top row of faces is that of P. James Niles, now dead, of the team of Niles and Evans, of which Charles E. Evans was the other member.

Mr. Evans' picture comes next. Mr. Niles was his first partner. Then came his association with William Hoey, and the team's great and lasting success in A Parlor Match. And now Mr. Evans is proprietor of the Herald Square Theatre.

Next comes George Thatcher, who has been in vaudeville or vaudeville since and is this season heading his own company. Frederick Bryant was William Hoey's partner before Mr. Hoey joined forces with Charles E. Evans. He is now dead.

William Hoey, "Old Hom," whose death is a recent memory, had before him when the picture was taken almost a score of years during which in A Parlor Match and other plays he was to set the entire country laughing.

John Sheehan, an Irish comedian, is still in the profession. Robert Jones, another Irish comedian, is dead. Alicia Jourdan, well known as a comedienne and for a time the partner of John F. Sheridan, died in 1880. Georgia Kane made "Walts with Me" famous.

John T. Kelly, then of Kelly and Ryan, has since been a star and is now a popular member of Weber and Fields' company. Thomas Ryan, his old partner, is prominent in vaudeville, the team being Ryan and Richfield.

May Irwin wears a hat and gown that are in strange contrast to the "creations" she displays in Sister Mary at the Bijou. Flora Irwin, now a vaudeville headliner, looks almost as odd in her costume, fashionable though it doubtless was at the time.

The French Twin Sisters, Minnie and Lena, are gone. Minnie, who was the wife of Charles E. Evans and the original Innocent Kidd of A Parlor Match, died last week. Lena, the widow of William Hoey, is living, but has retired from the stage.

John Morris is acting in England. Edwin French continues to play the banjo in vaudeville. Frank Girard, who was stage-manager of the company, is living. Harry Sanderson is now the popular manager of Tony Pastor's Theatre. John F. Sheridan scored a hit in Fun on the Bristol, which he is playing in Australia at present. N. D. Roberts became prominent in Humpty Dumpty and other pantomimes.

The other six portraits are of members of the orchestra. Four of them are dead and two are living.

SUNDAY PERFORMANCES IN TOLEDO.

The clergy of Toledo, O., have made earnest and commendable protest against Sunday performances in that city. On Jan. 7 constables, prompted by this protest, attended the performances at Bur's and the Lyceum theatres, decided that such entertainments on Sunday should be stopped, but declined to swear out affidavits when they learned that action of this sort involved personal obligation for false arrests in the case. Counsel for the clergy likewise declined to make affidavit. The Toledo Bee and Commercial have taken up the matter energetically, and in strong editorials, have pointed out that the managers, not the actors, are to blame, and that redress must be found in processes against the former.

LIEBLER COMPANY TO STAR HILLIARD.

The dramatic rights to Richard Harding Davis' "Van Bibber" stories have been secured by Liebler and Company, and next season Robert Hilliard will star under their management in a play based on the stories and entitled Mr. Van Bibber, written by Mr. Davis in collaboration with a playwright whose name has not been made public. The play will embrace many of the incidents of the stories and much new matter as well. Mr. Hilliard has already won success as Van Bibber in The Littlest Girl.

MRS. LE MOYNE'S COMPANY.

Sarah Cowell Le Moyne, in her tour in The Greatest Thing in the World, which will open at New Haven, Conn., Feb. 9, will have the support of a company of uncommon excellence. The players engaged by Liebler and Company are Frederick de Belleville, Robert Edson, Verner Clarges, Walter Thomas, Katherine Grey, Hope Ross, Harriet Sterling, Charles Abbott, and Edwin James. Rehearsals began yesterday.

SAID TO THE MIRROR.

A. L. FANSHAW: "I note that David Higgins has just produced a play called Darius Green and His Flying Machine. A play of mine with the same title was first produced at Quebec, P. Q., on Dec. 20, 1897, by the Frost and Fanshawe company. As I have special scenery and lithographs for the play and mean to tour it next season, confusion may result, and I beg to ask Mr. Higgins to change his title."

WILLIAM CLIFTON: "Kindly announce that I am not William F. Clifton, and that I am no longer with The Large Widow Brown. I want William F. Clifton to know this, and I hope that the public may remember that I am William Clifton without the F."

D. T. CALLAHAN, M.D., San Francisco: "Your reviewer of my play, Wall Street, or the Making of a President, erred in assuming that my characters were taken from high political circles. I had no special person or persons in my mind when writing the play. My design from the beginning was to attack a system, and not individuals."

GUS HILL'S NOVELTY.

The Royal Lilliputians is a combination of the artistic and the unique which will soon be offered by Gus Hill. Both of these qualities interest and entertain the young and the old alike. This attraction is based on the logic of nature, and mites in contrast with giants is a brief way of putting the idea involved in The Royal Lilliputians. In short, it is an exhibition of Nature's contrasts, and after all, it is contrasts that make up the ensemble of this mundane stage. The largest dog in the world takes its place with the smallest horse and dwarf elephant. This is certainly a feature comprising the mammoth and the miniature, the beautiful, and the grotesque. A youth of twenty-eight feet nine inches in height and a little fellow thirty-three inches over all will be seen together. There is a large assortment of pygmies and giants. Even the business department of this attraction, comprising Harry Hill, Robert Manchester, and Richard Little, are persons physically small. Novelty or nothing is the policy of the unique combination, while art and music are incidental. The design of the entertainment is such that the auditor will be at a loss to know whether he is at an opera, a concert, a play, a pantomime, or looking at the curios in a museum. The Lilliputians will furnish an entertainment instructive, delightful, and highly amusing.

QUO VADIS.

Alden Benedict's production of Quo Vadis, as dramatized by Charles W. Chase, is undoubtedly a success. In another column are printed the opinions of managers that speak definitely as to Mr. Benedict's production.

genous Una, Ida Goldsmith put in a clever picture of a female literary person, and Adelaide Astor was commendable as the long-suffering Lady Stornoway. The lesser roles were ably played.

The scenery was pretty and so were the ladies' gowns. Hearts are Trumps is underlined for production next month.

Third Avenue—Hi Hubbard.

Rural drama in four acts, by Hi Horton. Produced Jan. 15.

Ralph Benedict Brinsley Shaw
 Hap Hazard James O'Neil
 Mark Stratton C. H. Robertson
 Abe Green Thomas W. Hill
 Weaver James Connors
 Helen Hubbard Edith Corby
 Samantha Hubbard Rita O'Neil
 Celia Dupree Jean Corby
 Sleepy Mae Williams
 Hi Hubbard Hi Horton

After a long preliminary season on the road the new rural comedy-drama, Hi Hubbard, written and for the most part performed by Hi Horton, was presented for the first time in New York at the Third Avenue Theatre last night. The play is not particularly original, either in theme or treatment, but it unfolds a pleasing story and contains some well-devised situations.

The plot concerns the love of Ralph Benedict, a young artist, for Helen, the daughter of old Hi Hubbard, a New England farmer. Celia Dupree, the wife of Ralph Benedict, whom he thought to be dead, is brought to the homestead by Mark Stratton, a typical village meddler. The complications that grow out of this situation, especially after it is discovered that Ralph and Helen have been secretly married, are interesting and true to human probabilities. The happy ending is brought about with no little skill in theatrical diplomacy.

The author, in the character of Hi Hubbard, gave a creditable impersonation of a kindly old farmer. The type is one long familiar to theatergoers, and Mr. Horton's characterization was in no particular unlike the many others that have been seen before. Brinsley Shaw, as Ralph Benedict, was a satisfactory hero, pleasingly free from the conventional tricks of the stage. C. H. Robertson, as Mark Stratton, was a forceful villain, and James O'Neil, as Hap Hazard, Thomas W. Hill, as Abe Green, and James Connors, as Weaver, gave very fair impressions of familiar country characters.

Edith Corby, as Helen Hubbard, the heroine, was sympathetic and of attractive appearance. Jean Corby acted the role of Celia Dupree with commendable naturalness, and Rita O'Neil was thoroughly pleasing as Samantha. Mae Williams won considerable laughter as Sleepy, and her acting was praiseworthy.

Many minor details in the costumes and properties were inaccurate, and these small errors

tan. The chorus sang with its accustomed brilliancy, and the mounting was excellent.

Star—A Guilty Mother.

A Guilty Mother, a melodrama that has had several seasons of success, had a large house last evening at the Star Theatre, where it opened a week's engagement. The play contains a number of exciting episodes and a good allowance of comedy, and was received with much applause. The company was thoroughly adequate. J. K. MacCurdy was excellent as Jack Rutland, Gustave Wallace did good work as Dr. McNorris, and others deserving of special mention were May Wilkes, Dorothy King, Adelyn Wesley, Edith Fassett, Harry Driscoll, and Julian Hayes. Next week, The King of Rogues.

Metropolis—The Bowery After Dark.

The Bowery After Dark, recently presented at one of the downtown theatres, drew a topheavy house at the Metropolis last night. It is a typical melodrama. The unfortunate hero and heroine are relentlessly pursued by the villain, but, as usual, virtue finally triumphs. The company, headed by Victory Bateman and Joseph Callahan, gives a spirited performance, and the scenery is a special feature.

At Other Playhouses.

EMPIRE.—Brother Officers was announced for production here by the stock company this (Tuesday) evening.

CASINO.—Little Red Riding Hood will be replaced next Monday night by The Belle of New York.

NEW YORK.—Broadway to Tokio is announced for production on Saturday evening.

WALLACK'S.—Frank Daniels in The Ameer is in his last week. Next Monday, Olga Nethermole in Sapho.

CRITERION.—Maude Adams in The Little Minister is the attraction.

MANHATTAN.—Papa's Wife continues.

BIJOU.—May Irwin continues popularly in Sister Mary.

LYCEUM.—Miss Hobbs is still the hit.

GARRICK.—Sherlock Holmes remains.

FIFTH AVENUE.—Three Little Lambs has some time yet to run.

HERALD SQUARE.—David Belasco's Naughty Anthony appears to be winning popularity at this house.

KNICKERBOCKER.—Nat C. Goodwin and Maxine Elliott play in The Cowboy and the Lady to large audiences.

THE PASSING OF FELIX MORRIS.



On Saturday morning, January 13, Felix Morris, one of the most prominent actors of the American stage, died at his home in Irving Place, New York city, of pneumonia. His illness was a brief one—so brief, indeed, that even those who were numbered among his intimate friends had scarce received tidings of it before the news of his death was brought to them. Only a month ago he appeared at Keith's Union Square Theatre and later he played a two weeks' engagement at Hyde and Bedford's, in Brooklyn. His final appearance in public was at the latter playhouse just one week before his death.

Felix Morris was born in England on the twenty-fifth of April, 1850. His father was an officer in the British Navy, whose ambition for his son lay in the direction of the medical profession. In London and later in Switzerland the boy studied for the career that his parent had planned for him. He was a diligent student, though not an enthusiastic one. His tastes were for the drama, his ambitions centered in the theatre. When one recalls the gentle personality of the man one cannot but conjure up a picture of the wistful boy, dreaming of the stage and of theatrical triumphs while drudging over his scientific studies. Upon his emancipation from school he entered Guy's Hospital, in London, and there as a medical student sought to realize the hopes that his father had invested in him.

For recreation, at this period, he joined an amateur dramatic club. It was, no doubt, the sort of organization that Dickens describes in one of his Box sketches—a thing of meager realities but great expectations. Felix Morris had an overshare of the latter. He was then under twenty, serious by nature and a lover of the tragic. Upon attaining his majority he announced that he should devote his life to the stage. Parental objection to such a plan was strong, but with a little hoard of money that he had laid by against this contingency young Morris sailed for New York.

No emigrant ever brought higher hopes to our shores than did this little Englishman with the quaint face, who wanted to become an American tragedian. He visited every manager between the Battery and Union Square—this was in 1871—with requests for an engagement. Every one of them refused to employ him. Then, as now, there seemed to be no room for the novice. The store of cash dwindled day by day, and the stranger's hopes shrunk almost to nothingness.

At length he determined to leave the city that promised so much and gave so little. He took deck passage on a Hudson River night boat and landed at Albany. There he repeated his quest with the same ill result. The doors of the theatres were closed to him. He found work at a druggist's shop, where he was able to earn enough to pay his daily expenses. At night, in his attic, he studied the leading roles of the classic drama and declaimed them vociferously.

Walter Keeble, manager of the old Capital Theatre on Division Street, finally gave him a position—not as a player, but as a gallery ticket seller. He congratulated himself that he was at last officially connected with the theatre, even though in so humble a capacity. Mr. Keeble promised him a chance on the stage at the earliest opportunity. The opportunity was several months in coming and when it did arrive it was in the way of a very small part—a part left vacant by the illness of a member of the regular company.

Young Morris was overjoyed. He donned the costume, which was several sizes too large for him, and strode from the wings to deliver his one line. The words refused to come, his knees trembled, his face paled, and the mortified novice was led off the stage in a state bordering upon utter collapse.

Under the humiliation of this defeat Felix Morris resigned his position at the theatre and drifted back to New York. Again he haunted the managers' offices to no success. He sought work in other lines, but everywhere his nervous, faltering requests brought only rebuffs. He suffered many hardships during this period—physical hardships that undermined his health, and mental hardships that only men of his sensitive nature are called upon to endure. Like Peter Ibsen he spent days and nights at his home, watching the ships set sail for his home land, longing to take passage upon one of them, yet held back by pride. A letter came from his father urging him to return to England, but he would not give up his ambition. Finally, from exposure and lack of food, young Morris fell ill and for several weeks was confined in a hospital. Upon being discharged he signed for a four years' cruise on a whaling vessel. In his weak state the labor was far too hard. He ran away from the ship while she lay off New Bedford and walked from that town to Boston. For a time he worked in an iron foundry, then in a drug store, and, finally, got back to Albany, where his old acquaintance, Walter Keeble, gave him a place at the Capital Theatre as captain of the supers.

Being thus fairly launched upon the sea of his ambition, Felix Morris steered his course bravely and well. Many were the head winds that he encountered, and the port of success was not sighted for many a year. He worked up from his first position to that of utility man, receiving for his services five dollars a week.

When Walter Keeble died the Capital Theatre Stock company was broken up, and Mr. Morris, among other members, went over to the Theatre, then under the management of John Albright. He played small parts in the Shakespearean drama, then supporting Julius Brutus Booth, Mrs. Agnes Booth, and Joseph Wheelock, and in time his salary was advanced to twelve dollars a week.

He remained in the company until the Spring of 1875, when, after a brief experience on the road, he joined a stock company in Montreal. There he spent two seasons, during which period he made a venture at management that ended unhappily.

On Dec. 17, 1877, Mr. Morris made his appearance in New York at the Fifth Avenue Theatre as Cox in *Box and Cox*, and although his acting created little comment he was esteemed a welcome addition to the local army of player folk. On Dec. 22 he supported Madame Modjeska, playing Othello in *Adrienne Lecouvreur*, and during the next two months at the Fifth Avenue he appeared as Gaston in *Camille*, as Mr. Wagtail in *The Dead Secret*, as Choe in *Sidonie*, and as Art Flynn in *The Dauntless*.

In 1879 Mr. Morris went to Halifax, where he met and was shortly afterward married to Florence Wood, a former member of Augustin Daly's original company in New York. In the

same year he made his first conspicuous success with *Lotta*. Mr. and Mrs. Morris went from Halifax to San Francisco, where they secured engagements at the California Theatre. A short season in Jamaica followed, and then the comedian and his wife returned to New York, where they took up their permanent residence.

At the Fifth Avenue Theatre on Sept. 19, 1880, Mr. Morris reappeared upon the local stage in the character of Fred Gower in *An American Girl*, supporting Fanny Davenport. The importance and diversity of his work during the next four seasons may be seen by the following list of roles: The Governor in *Enchantment*, at Niblo's Garden; John Philpotts in *Mother-in-Law*, at Booth's Theatre; Jaraway in *Mother-in-Law*, at Abbey's Park Theatre; Louis Preterre in *Her Atonement*, at Haverly's Fourteenth Street Theatre; Sam Gerridge in *Caste*—in which he was immensely successful—at the Bijou; Mr. Jenkins in *The Two Roses*—another emphatic hit—and *Charlton Pale* in *Forgiven*, at the Bijou; Baron in *Lieutenant Helene*, at the Fifth Avenue Theatre; Fusch in *The Pavements of Paris*, at Niblo's Garden; and Meyer in *Separation*, supporting Charles Coghlan, at the Union Square.

One of Mr. Morris' most notable characterizations, and the one that placed him in the front rank of his profession, was *Peckering Peck*, the old Scotch professor, in *On 'Change*. His delightful acting of this role brought forth enthusiastic praise from the American press and aroused the staid journals of London to unusual encomiums.

On April 16, 1888, at Daly's Theatre, Mr. Morris appeared with the late Rosina Vokes in *A Game of Cards*. This began an association between the two players that lasted for six years. There have been few such pleasing associations on the American stage. Both Miss Vokes and Mr. Morris were received most cordially and together they leaped into extraordinary popularity. Which is Which and *A Double Lesson* followed *A Game of Cards*, and then was produced *The Old Musician*, an adaptation from the French made by Mr. Morris himself. Among the plays subsequently presented at Daly's by Miss Vokes, with Mr. Morris as her chief support, were *Percy Pendragon*, *The Circus Girl*, *My Lord in Livery*, and *A Cordian Legacy* in *Michel Strogoff*.

At the Madison Square Theatre on Jan. 6, 1891, Mr. Morris supported Miss Vokes as Rev. Dr. Ducey in *The Silver Shield*, and on April 13 of the same year the two players began a season of repertoire at Daly's. Among the parts played by Mr. Morris were *Frederic Lemaitre* in the play of that name, *Leander Tweddle* in *The Tinted Venus*, and the title-role in *The Old Musician*, which was his last appearance.

On May 2, 1892, Mr. Morris played the leading role in the first production of *The Rose*, written by Mrs. Fiske. Later in the same season he played Mr. Rusby in *The Paper Chase* and *Babbalanza* in *A Lesson in Love*.

The following Winter Mr. Morris organized a company of his own, and secured a number of comedies and one-act plays of a serious order for presentation. He retained *The Old Musician* in his repertoire, and besides *Evergreen*, by Mrs. Burton Harrison; *Moses*, an adaptation from the German, by Mrs. Fiske; *Champagne*, a comedy by E. S. Van Zile; *The Vagabond*, by Kerry; by Bonicault, and several other plays.

During the first season of this starring venture Mr. Morris lost nearly \$8,000. The next season the loss amounted to \$2,000; and after that, having found difficulties in the way of securing a route, he abandoned the undertaking and decided to take a much needed rest in England.

Mrs. Morris accompanied her husband to his native land. Very soon Mr. Morris recovered his health and became restless to continue his stage work. He visited *On 'Change*—which he had played in during a visit to London nine years before—at the Strand Theatre very successfully; and had he been able to extend his season of the theatre, the play would doubtless have had a second long run.

In the Autumn of 1896 Mr. and Mrs. Morris returned to America and Mr. Morris became a member of the Lyceum Theatre Stock company. His first appearance there was in the character of Sir Pinto in *The Late Mr. Costello* on Dec. 14. Subsequently at the Lyceum he played *Oldfield* in *The First Gentleman of Europe*, *Roger Mallory* in *The Mayflower*, *Major Blencoe* in *The Tree of Knowledge*, and *St. Roche* in *The Princess and the Butterfly*.

It was during this engagement that Mr. Morris decided to spend the Summer months playing in the vaudeville theatres. He secured a temporary release from his contract and in the Spring of 1897 made his vaudeville debut at Keith's Union Square Theatre in *A Game of Cards*. He was naturally greeted with the greatest enthusiasm by the patrons of the playhouse, and in the vaudeville theatres of other cities his success was no less complete. He enjoyed the work thoroughly himself and undoubtedly broadened his popularity immensely, without in the least injuring his position in the legitimate theatres.

On Feb. 6, 1899, Mr. Morris appeared at Wallack's Theatre as Walter Hinzemann in *At the White Horse Tavern*, and later in the season he played for the last time in the legitimate stage in the same character. His final appearance in public was, as has already been stated, at Hyde and Bedford's Theatre, in Brooklyn, on the night of Jan. 6.

During his very busy stage career Mr. Morris found time to devote himself not a little to literary pursuits. He was a close student and spent most of his leisure with his books. Although laying no especial claim to recognition as a writer, he has been the author of *The Old Musician*, *Mona*, which was produced by Helen Dauray, and *Behind the Scenes*—the last named being the result of a collaboration with C. P. Hawtrey.

And there was another side to the character of this unusual man—a side that was the finer because of its privacy. Felix Morris in his home and among his friends was one of the kindest, gentlest and most affable of men. His lips were ever ready to speak words of praise of others, while of his own accomplishments he never spoke unless questioned directly, and even then he answered in the most modest fashion imaginable. Upon almost any subject other than himself he talked charmingly, accompanying his words with quaint little nervous gestures and quickly changing facial expressions. He was withal a scholar. There were few men so precious to their friends as was Felix Morris, and doubtless there were thousands of persons throughout the land, who knew him only across the footlights, whose eyes dimmed with tears when they learned of his passing. The theatre has lost one of its foremost comedians, and the world has lost a lovable gentleman whom it could ill afford to spare.

Mrs. Morris, who, besides playing almost constantly in company with her husband, was really his business adviser, survives him, and there are also two daughters and a son left to mourn the kindest of fathers.

The funeral services were held yesterday (Monday) morning at All Souls' Unitarian Church. The ceremonies were simple and, according to the wish of Mrs. Morris, there was no musical programme. The Rev. R. S. Silver and Dr. Maud J. Savage officiated, each delivering a short address. The remains will be taken to Albany for burial.

P. W. L. AFFAIRS.

Julia Ralph was chairman of the January drama meeting of the Professional Woman's League, held yesterday afternoon. The programme comprised a paper on the "Rousseau Method of Piano Instruction," by Mrs. Abraham Sharpe Smith; songs by Mrs. C. R. R. Silver, Miss De Chantilly and Miss De Louie, and recitations by Mrs. Frederick Gooderson.

Lydia Helen Montgomery, governess of Joseph Pulitzer's children, who lost her life in the fire that destroyed Mr. Pulitzer's house on Jan. 9, was made a member of the League the day before her death. At her funeral, Jan. 12, Mrs. A. M. Palmer, the President, and Mrs. A. M. Eddies, Vice-President, were present as representatives of the League.

The seventh anniversary of the League will be celebrated by a reception on Feb. 27.

AMERICAN ACADEMY MATINEE.

Again, on last Thursday afternoon, the senior students of the American Academy of the Dramatic Arts appeared in public at the Empire Theatre.

Three one-act plays, entitled *An Idyll of the Closing Century*, *The Pleaders*, and *The Coward*, were presented. Of these *The Pleaders*, an adaptation of Racine's *Les Plaideurs*, was, as a dramatic study, the most important and interesting. As was set forth in the programme, the adaptation, by A. E. Lancaster, is a free translation and recomposition of the original work. The story is a simple, almost a crude, recital of the woes of sundry folk whose mania is for lawsuits.

Chicaneau, an habitual plaintiff, has dissipated two-thirds of his fortune in legal actions, and at last is tricked into giving his daughter in marriage to a young gallant, who, disguised as a lawyer, by a cleverly managed ruse, gains the old pleader's signature to a marriage contract.

As in very many of the ancient comedies the law and its disciples are satirized, and the trickery of the legal profession is the keynote to the humorous situations. Strangely, these very situations are to be found at the present time in the humbler of our dramatic performances. The complications invented by Moliere, Vilon, and Racine still live and find favor in modern farce-comedies.

The cast of *The Pleaders* was as follows:

Borin Dandini Putnam Bond
Leander Holcombe Bacon
Pett-John K. C. Turner
Chicaneau Summer Gard
L'Intime Samuel Stone
A Prompter S. L. Jenkins
Isabel Evelyn Blanche Wood
Comtesse de Pimbesche Dorothy Ames-Tennant

Summer Gard, as the quarrelsome old citizen, Chicaneau; and Samuel Stone, as the resourceful secretary, L'Intime, were, of the men, the most satisfactory, and their impersonations were well conceived and artistically executed. K. C. Turner also must be commended for his portrayal of the low comedy character, Pett-John. Evelyn Blanche Wood, who made a pleasing impression in a former matinee, acted the heroine, Isabel, with delightful humor and ingenuousness. In the part of the Comtesse de Pimbesche, Dorothy Ames, who in real life is Dorothy Tennant, acted with a distinction rarely found in the work of young players. Temperamentally as well as mechanically her impersonation was admirable.

An Idyll of the Closing Century, written by Estelle Burney, and acted by Westropp Saunders and Dorothy Peper, proved to be a study of ennui, not especially attractive nor amusing. Hayes Dormer, M.P., seeks to marry Millicent Warreney for the sake of social advancement. She accepts him with the hope that he may become a Cabinet Minister. In the fifteen minutes of rather clever dialogue both reach the conclusion that their aims are mistaken ones, and each decides to wed an old lover for love alone. Mr. Saunders was over-biased in his role; though his conception was intelligent, and Miss Peper acted with all the charm that the sorry part permitted her.

The third play, *The Coward*, by E. E. Diestel, was one of the best things that the students have presented this season. It was a vividly drawn picture of a painful episode, strong in heart interest, and deep in its psychological development. If the author did not gain his inspiration from a certain modern German drama which is almost identical in theme and treatment with *The Coward*, he is to be credited with a laudable purpose that was very well carried out. The ending, unfortunately, did not quite fulfill the promise of the opening scenes; but this was caused by an error, not in stage craftsmanship, but in presenting an illogical sequence of emotions.

The scene is the living room in a German cottage during the Franco-Prussian War. Heinrich Wolf, an ex-soldier, and his wife are glorying in the supposed bravery of their son, Rudolph, who, with his regiment, is engaged in a battle then in progress near the town. Rudolph's wife, Lena, can feel no patriotic sentiment toward the Fatherland, in whose service her husband is likely to lose his life. She would have him sacrifice everything to be with her. Rudolph, battle-stained and white-faced, suddenly enters the room. He can give no reason for having deserted his post, save that he was terrified by the sight of the dead men around him. Heinrich curses him for his cowardice. The mother pities him. The wife turns from him with contempt, muttering the stinging word "coward." The feminine inconsistency here is strongly brought out. Lena urges her husband to save himself from public dishonor by committing suicide. He is roused by anger at this proposition to a sort of brute ferocity, and makes to shoot Lena. At this instant the guns of the battle are heard, and the coward determines to return to his place in the lines and die honorably. This heroic resolution is improbable in the character and weakens the ending of the play.

The cast was as follows:

Rudolph Wolf Ralph Yoerg
Heinrich Wolf, his father John Hous
Lena, his wife Dorothy Peper
Mother Grace Lee

Dorothy Peper, as the young wife, gave the finest characterization of the afternoon. There was the utmost sincerity in her voice, manner, and facial expression, and her performance was thoroughly convincing. Ralph Yoerg was no less sincere in his impersonation of Rudolph. The absolute hopelessness of the acknowledged coward was excellently portrayed. John Hous, as the father, and Grace Lee, as the mother, were very satisfactory; the former deserving special credit for the quiet strength and dignity of his impersonation.

The stage management of the three plays, which was in the hands of Charles Jehlinger, Frederick Bond, and R. O. Jenkins, was almost without fault.

ENGAGEMENTS.

Marie Denbl, for *A Greek Slave*.

Amelia Bingham, for *Hearts are Trumps*.

Neal Ainsworth, for advance agent of Fitz and Webster's *The Girl from Chili*, replacing Gus Thompson.

Scott Raymond and Celeste Seymour, for *A Woman in the Case*.

Sidney Herbert, Charles Bowser, Clayton E. White, Frank Lea Short, Charles McCartney, Olive May, Helen Keating, Margaret Robinson, and Ellen Gail, for *The Surprises of Love*.

Mrs. Nell Warner and John R. Robinson, for *Hearts of the Blue Ridge*.

Violet Barney, for the soubrette role, with William B. Cahill and Edmund Collier, in *Shamus O'Brien*.

Elmer E. Potter, for Richard Huse, the heavy, in *True Irish Love*.

J. Henry Rice, late advertising agent with Walter L. Man's shows, as business-manager with *A Romance of Coon Hollow*.

C. L. Walters, to manage Al. W. Martin's *Uncle Tom's Cabin* next season. The bookings and tour will be under Mr. Walters' personal direction, but he will retain his interest in the Chester De Vonde stock company.

Jeanette Carow, for *The Air Ship*.

Edward Wonn, with Joseph Murphy, for the juvenile roles.

Vernon Somers, for the heavy with Shamus O'Brien.

Florence Ashbrooke and Louis Hartman, with George Wilson.

Madame Pilar-Molin, Mlle. Alexa, William Blaisdell, and Clara Lavine, for Harry F. Seymour's company, to leave for Manila about Feb. 1.

Legislature in session January, February and March. Good attractions wanted.—THOMAS HOFFNER, manager, Frankfort, Ky.

REFLECTIONS.



The above represents John Stepping in the character of Peter Amos in *Niblo*, which, according to the *Indianapolis Journal*, was one of his best impersonations during his engagement with the Grand Stock company in that city. Mr. Stepping's Governor Rodman in *Men and Women* was also highly praised, proving his qualifications for serious as well as for comedy work. Previous to his stock experience Mr. Stepping was associated with E. H. Sothern, Louis James, Secret Service, and *The Heart of Maryland*. In a new production, in which Mr. Stepping originated a comedy part, Alan Dale, of the *New York Journal*, spoke of his particular ease, union and quiet pose.

Manager E. G. Glimore is suffering with a sprained ankle, having slipped on the steps of his residence last Thursday evening.

Edith Lemmert is highly praised for her work in *The Adventure of Lady Ursula*.

W. Hermann West has joined the Andrews Opera company, alternating with W. C. Howard in the leading baritone roles.

Beatrice Dauncourt has in contemplation a starring tour under direction of George D. Baker.

Frank M. Chapman has secured all rights to *Knobs o' Tennessee*, and will open about Jan. 22.

W. M. Gray is now in advance of Willie Collier.

Ernest Lamson has been very successful in the role of Lem Yarrington in *David Higgins* new comedy, Darius Green and His Flying Machine.

Mildred Holland will be seen in February in a new comedy drama entitled *Aria*, by Theodore Kremer.

Mayfield and Lee have left *A Jolly Lot* and are at their home in Cleveland.

La Motte and Sowersby have secured the exclusive rights to Brown's *In Town*, commencing June 1, 1900, and will have the only company playing the farce in the States and Canada. They will also present a new comedy next season, and are now negotiating for its production at a Broadway theatre.

The Glibney-Hoeffer company has secured the rights to *The Last Stroke*, from Jacob Litt.

John Daly joined George W. Monroe at Rochester, and made a hit as Michael Angelo Casey in *Mrs. R. O'Shaughnessy*.

Walter Walker and Mildred St. Pierre, presenting *The Nominee*, have canceled their Canadian and Eastern time, and have booked a coast tour, to begin at Winnipeg, Jan. 29.

H. C. Wyatt and C. M. Wood, of the Los Angeles, Cal., Theatre, have sued McKee Rankin for \$1,000 alleged damages for the failure of Nance O'Neil to appear at the theatre named, Oct. 29-Nov. 4, for which time the plaintiffs claim to hold a contract.

James K. McCurdy has resigned from *A Guilty Mother*.

The betrothal of Lillian Appleton, daughter of Treasurer Aaron Appleton, of the Casino, and S. W. Levine, of this city, has been announced.

Iola Fomeroy opened her season in Hoboken last Monday in *Little Hurricane*. She is capably supported and has city time, including Chicago.

Albert A. Andrews has resigned from *The Bowery After Dark*, in which he was successful in the heavy role, to rejoin his wife, Agnes Herndon, in vaudeville.

Howard Hall has closed with Charles E. Blancy, to be featured and play the lead, Capt. Joe Lenoire, in *Across the Pacific*.

Victory Bateman, in the lead in *The Bowery After Dark*, was the recipient of twenty-five floral pieces at the opening performance in Newark, N. J., last week.

It is Blanche Sherwood, and not Grace, who is appearing with *The Little Red Riding* company at the Casino.

Artemesia Bowen gave the first of a series of dramatic recitals at the Fifth Avenue Hotel on Tuesday evening, Jan. 9. Her readings were scenes from *Much Ado About Nothing*, *The Maestro's Confession*, and *The School for Scandal*. Her reading of *Beatrice* was particularly commendable.

Ida Glenn is winning favorable mention for her versatility with J. H. Wallick's attractions. In *When London Sleeps* she played the leading heavy. She is now enacting the leading comedy role in *The King of Rogues*.

Nat D. Jones, with *Hearts of Oak*, fell upon an icy stairway in Montreal, on Jan. 7, and broke a rib. He was taken to his home at Scituate, Mass., and will probably recover sufficiently to rejoin the company within the next fortnight.

The Broadhurst Brothers have purchased from Smythe and Rice the rights for *The Man From Mexico*, H. A. Du Souchet's successful comedy that Willie Collier made famous. The Broadhursts are planning to send out a strong company in the play next season.

Despite the sorry theatrical times that the war has caused in England, the business done by *The Wrong Mr. Wright* at the Strand Theatre was larger last week than for any week but one since the play was first produced there.

Maurice Farkon, the English light opera singer, is a passenger on board the *Oceanic*, due to arrive at his port to-morrow (Wednesday). Mr. Farkon, it will be remembered, made a great success here a few years ago in *An Artist's Model*. His present visit is for the purpose of appearing in concert and at private entertainments.

David Belasco and Charles E. Evans have made an offer to Mrs. Rebecca K. Johnson to purchase the Herald Square Theatre property. Mr. Evans' present lease of the theatre will not expire until May 1, 1904. The property is said to be valued at \$1,000,000.

J. K. MacCurdy, Star, N. Y., this week.



THEATRES AND MUSIC HALLS.

Tony Pastor's.

The vitagraph pictures of the Cinderella pantomime are continued as a special feature. The bill also includes the Cardovale Troupe of dancers; Agnes Ardeck and Emmett De Voy, in Theodore Kremer's sketch, A Wife For Tom; Ward and Curran, comedians; Belle Stewart, comedienne; Billy Link, monologist; the Four Hills, musical comedy act; Fielding, juggler; Armann and Hartley, comedy duo; Ed R. and Rella White, boxers; Rade and Bertman, sketch team; Collins and Hardt, dancers; Rice Brothers, comedy bar act; and Harris and Harris, comedy duo. Tony Pastor sings every evening.

Keith's Union Square.

The bill is headed by Minnie Seligman and company in Comedy and Tragedy, and includes Louise Gunning, who sings Scotch ballads; the De Forests, whirlwind dancers; H. V. Fitzgerald, change artist; Charles Kilpatrick, one-legged bicyclist; the biograph; The Asbeys, in statue poses; Drawes, juggler; Evans and Vido, comedians; Forsythe and Floyd, comedy duo; Roscoe, slack wire artist; Charles Diamond and Mlle. Beatrice, music and dancing act; The Kenyons, equestrians, and the stereopticon.

Proctor's Palace, Fifty-eighth Street.

The headliners are the Mouliere Sisters, horizontal bar artists; The Nawna, in their new sketch, An Unwelcome Guest; Kenno, Welch and Melrose, acrobats; and Pauline Moran and Turner's Pantomimes. The others are: Cyr and Hill, duetists; Leo Derrault, spiral acrobaticist; Ned Bennett, bone soloist; Abasco Brothers, acrobatic grotesques; Christie Morrison Jones, cornetist; Millie Scott, aerial wonder; Paley's kalatechnoscope, and the stereopticon.

Proctor's Twenty-third Street.

Edward Harrigan, assisted by his own company, heads the bill, in McSorley's Infatuation. The others are: Duncan's colliers, Ed Latell, musical comedy; Harding and Ah Sid, comedy acrobats; Paley's kalatechnoscope; Leslie Palmer and the Bigelow Twins, new comedy sketch; Tyson Sisters, acrobats; Ostrodo, equestrian; the Marinellas, flying rings; Hornemann, magician; Gertie De Milt, buck dancer; Florence Henri King, violinist, and the stereopticon.

Weber and Fields.

The same bill, consisting of Whirl-I-Gig and Barbara Fidgety, is continued, with Lillian Russell, Weber and Fields, Ross and Panton, John T. Kelly, Peter F. Daily, David Wardell, Russell Clayton, Irene Perry, Nettie Lyford, Pearl Andrews, Bonnie Maginn, and Frankie Bailey in the cast.

Miner's 125th Street.

The bill is headed by Joseph Hart and Annie De Mar, in The Quiet Mr. Gay, and includes The Boy With the Organ Airs, the Franks Trio, Arthur Right, Terrell and Stark, Nellie Burt, Hatchaway's dogs and monkeys, and the vitagraph.

Hurtig and Seamon's.

Minnie Palmer, in Rose Pompon, heads a bill which includes Watson, Hutchings and Edwards, Mark Sullivan, Dick and Alice McAvoy, Jessie Miller, the Tennis Trio, Florence Moore, Fressa Brothers, and Bennett and Kessner.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—Sam Devere's Own Company present the bill seen last week at the Eighth Avenue.

LONDON.—The Tuxedo Club offer two burlesques and olio, with Lew Hawkins, Ross and Lumber, Marie De Rossett, Two Fantas, Collus and St. Alva, Russell and Richards, Barney and Russell, and the Grahams.

MINER'S EIGHTH AVENUE.—Matt Flynn's Big Sensation is the week's West Side attraction.

OLYMPIC.—The Butterfly Extravaganza company is entertaining the up-towners.

DEWEY.—This week's attraction is M.M. Thine's company, presenting Wine, Women and Song. The olio introduces Burke Brothers, three Racket Brothers, Jennie Eddy Trio, Bennett and Rich, Kline and Gotthold, Masus and Mazzetta, and others.

COMIQUE.—The Tammany Tigers Burlesque company is the attraction.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Kathryn Osterman made her New York debut as a vaudeville star, assisted by Frederic L. Powers, in a comedietta called The Editor, by M. H. Lindeman, who deserves great credit for having turned out one of the most amusing playlets seen in vaudeville since the advent into that branch of the profession of the first recruits from the legitimate ranks. Shakespeare wrote better than he knew when he jotted down his immortal sentence, "The play's the thing," and Miss Osterman should feel grateful to Mr. Lindeman for having provided her with such an excellent vehicle for her journey on the road to success in vaudeville, a road which is strewn with the wrecks of sad-looking legitimate actors and actresses who are walking back to the starting point. The plot of Mr. Lindeman's playlet revolves around a country newspaper called the New Rochelle Eagle, the editor of which is a young woman. She has published an item concerning one of the members of the New Rochelle Athletic Club, which has a total membership of seventy-two, and she has received seventy letters containing indignant protests from as many members of the club. When she has thrown them in the wastebasket she opens a letter from her cousin Jack, announcing his return home after an absence of several years. During her temporary absence, an angry-looking man enters, who announces himself as an athlete, who is seeking the editor's gore. He removes his coat and sits down to wait for the editor's return, not knowing, of course, that it is a woman. She enters, and, mistaking him for her cousin, steals her arm

around his neck and puts her face alongside his. He is taken by surprise, makes a most extraordinary jump across the table and hides behind a screen. He finally emerges and she kisses him rapturously. He is astonished but submits to her caresses without flinching. After a good deal of amusing dialogue, she discovers that he is not her cousin, and he finds that she is the editor whom he has come to thrash. He retires in confusion after learning that he is not the person referred to in the item, and she resumes her place at the desk to take up her work of getting out the next edition of her paper. The lines, situations, and business are all amusing, and the little farce went with a laugh from start to finish. Miss Osterman played the editor very cleverly, and got full value from her lines. Her laugh was infectious, and her by-play was carefully thought out. Mr. Powers shared the honors with her. He is a very clever comedian, and looked the part of an enthusiastic athletic club member to perfection. He introduced a bit of business which is absolutely new in the scene where the editor surprises him. He sat on a tilted chair with his feet on the table, and, when she came behind him, he raised himself, probably with a little assistance from Miss Osterman, to a sitting position on the table. The audience manifested emphatic approval throughout the sketch, and Miss Osterman and Mr. Powers were given a hearty curtain call. Beatrice Moreland was seen once more in Michael Morton's successful sketch, Taming a Husband, and scored a complete and unqualified success. The part of the wife who is tied to a jealous husband suits her to a nicety and she plays it superbly. Her poker speech was appreciated with great gusto by the male portion of the audience, and her description of the action of the kiss at the charity bazaar met with equal favor. She was assisted by Charles Silke. Another notable hit was that scored by Eva Williams and Jack Tucker, in George Taggart's new version of Skippy's Finish. These clever performers are constantly improving in their work. They are paying more attention to pause and emphasis, and they win three or four laughs now where they formerly secured one. There is nothing finer or more artistic on the stage than Miss Williams' conception of the wait of the East Side, and Mr. Tucker's versatility won him the enthusiastic applause he richly deserved. George W. Day, blithe and debonair as usual, after announcing himself as "the man with the suburn vest," proceeded to entertain the audience with a monologue that was practically new from beginning to end. His parodies on "Always" and "I've Waited Home" brought down the house, and his stories, all new and up-to-date, kept the audience in roars. Originality is Mr. Day's trademark, and the best proof of this is the fact that other performers are beginning to help themselves to his material. Frank Bush told the audience the story about the boy who told the teacher that "the boy the Lord made stayed home to-day." His parodies on "Always" and "I've Waited Home" brought down the house, and his stories, all new and up-to-date, kept the audience in roars. Originality is Mr. Day's trademark, and the best proof of this is the fact that other performers are beginning to help themselves to his material. Frank Bush told the audience the story about the boy who told the teacher that "the boy the Lord made stayed home to-day." His parodies on "Always" and "I've Waited Home" brought down the house, and his stories, all new and up-to-date, kept the audience in roars. Originality is Mr. Day's trademark, and the best proof of this is the fact that other performers are beginning to help themselves to his material.

PROCTOR'S TWENTY-THIRD STREET.—The Four Cohans, made up of the silver-haired and uncouth Jerry; the self-possessed and talented Helena F.; the pretty, lithe, and graceful Josephine, and the inexpressible and extremely clever author-actor, George M., were the stars of one of the best bills presented this season. The popularity of the Cohans is unbounded, especially in this, their own city, and they drew immense houses throughout the week. Running for Office, the farce in which they appear and which was written by George M., has been copied and mounted upon footlights and favorably in this column, and it is only necessary to say that it was played with all the accustomed dash by the clever Cohan family, and that they kept the audience in roars for over half an hour. Josephine, with her dancing, which is the acme of grace, and George with his eccentric work, carried off the honors, while the older Cohans helped materially and earned their share of their applause. The Mouliere Sisters made their first appearance at this theatre and scored an unqualified success in their splendid horizontal bar act. Yorke and Adams had an act that was almost entirely new, and they scored heavily, in spite of the fact that they had to follow the Cohans, who had left the audience almost helpless from laughing. Ethel Levey sang a new song, called "Girle Gidle," or something like that, which is a new and popular. She also twiddled "Telephone Me Baby" and had another new song, which was evidently written especially for her, and which gave her ample opportunity to take two or three bows. Ramon and Arno won a good many laughs with their blondin donkey and acrobatic specialty. John E. Camp made his first appearance in several months, and his quaint and original specialty scored heavily. He is original in every move and gesture, and therein lies the secret of his success. Others on the list were Leavitt and Novello, Christie Morrison-Jones, Sullivan and Pasquella, Millie Scott, Charles Kenna and Ned Bennett. The kalatechnoscope and stereopticon were retained.

TONY PASTOR'S.—Tony Pastor last week again showed a good example to the lax members of the profession by putting on some new songs which met with the emphatic approval of his patrons. Harry Watson, Alice Hutchings, and Ed Edwards appeared in their farcical conglomeration, The Dramatic Agent, which kept the audience shrieking from start to finish. Harry Linton and Lella McIntyre, who are prime favorites here, scored once more in their very bright little sketch, A Doctor's Patience. Miss McIntyre is one of the prettiest, gingeriest song-brettes on the boards at the present time, and the good humor that radiates from her fresh young countenance is infectious. Mr. Linton is a clever comedian, and they made a spanking team. The McNulty Sisters, who have been abroad for several years, made their reappearance on their native heath. They received a warm welcome, and several handsome floral tributes, and pleased their admirers with some smart dancing. They opened with a "coon" dirge, of the sort which is very popular in England. Their costumes were strikingly pretty. Smith and Cook did their familiar specialty, Carrie Scott and her dwarf assistant found great favor. The Raymond Musical Trio were enthusiastically applauded for some very cleverly rendered selections and had to respond to genuine encores. Others on the bill were Ricci and Chandler, Shedman's dogs, Bingham, the ventriloquist; Stewart and Gullen, Erskine and Ward Williams, the Carlons, and Mabel Craig. The vitagraph showed a long film of the panto-

mime Cinderella, taken at the Drury Lane Theatre, London, which is remarkably good. Business was very big throughout the week.

PROCTOR'S PALACE.—The Roscoe Midgits were the stars of the bill and scored their usual hit with their athletic work and spirited boxing bout. Little Charlie did his own specialty and were applauded with great vigor. The Merkel Sisters made their first appearance at this house, and their wonderfully artistic acrobatic work made them popular favorites from the start. Symon and Dupre did a good lively sketch, which was well received. Ed Latell's faithful banjo helped him to please, in spite of his elderly gags. William Cahill Davies, "the man from Ireland," was one of the best numbers on the bill. His brogue is right to a dot and his material very pleasing. He sang "The Mick That Threw the Brick," the words of which were written by himself. His last song, with good-natured shots at persons in the audience, was greatly relished, and altogether his hit was big and well deserved. Others in the bill were Rice and Cady, the Marinellas, Leon and Adeline, Brooks and Brooks, Paley's kalatechnoscope, and the stereopticon.

KOSTER'S AND BIAL'S.—Vernona Jarbeau made her reappearance, and was warmly welcomed by a very small but enthusiastic house on Monday evening. She made a speech apologizing for not having any new songs to offer, and then sang several ditties with which she has been identified for some time. After the second song she changed to tight and sang some more. During the necessary wait, about a dozen immense bouquets and floral pieces, one of which was at least six feet high, were placed upon the stage. The flowers gave ample testimony to the popularity of the artist, and it is too bad that there were not more people present to see the display. In response to the applause, Miss Jarbeau sang a song which was tinged with indigo, and which she would do well to drop from her repertoire at once. Genaro and Bailey won plenty of applause for their expert dancing and cake-walking. Miss Bailey has entirely recovered from her recent illness and put lots of ginger into her work. Charles T. Aldrich made a tremendous hit with his grotesqueries and his trained necktie kept the house in roars. The Holloway Trio did their very pretty and pleasing wire act. Others of more or less talent were Ward and Curran, Fox and Foster, Ed and Shaper, McMahon and King, Mile, Asara, and Farnum and Seymore.

MINER'S 125TH STREET.—This theatre's popularity has increased weekly since its opening. The usual crowded house greeted Hyde's Comedians last week and "The Holy City" with special scenic effects. Arthur Dunn and Clara Jerome kept the audience in roars, Whitney Brothers' comedy was fair, and their music all that could be desired. Willard Simms, assisted by Jennie Graham, was the hit of the bill. His impersonations while at times slightly exaggerated, which is necessary on account of the rapidity of his work, were nevertheless artistic, interesting and amusing. Miss Graham's beauty attracted attention. Al. Leach and the Three Blossoms in George Cohan's musical skit, Gordon and Welch, and the Three Fortini Brothers, made big hits. The programme concluded with Galletti's monkeys. The orchestra has been taken out and a piano is being used instead.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—Whirl-I-Gig and Barbara Fidgety continued to attract big crowds, and the efforts of the popular members of the stock company met with the usual appreciation. Pearl Andrews and Ali and Beni made hits in the olio.

HURTIG AND SEAMON'S.—Round New York in Eighty Minutes drew large houses last week. Hits were made by Jess Dandy, who is a great favorite in Harlem; Etta Butler, and the other members of the large company.

The Burlesque Houses.

COMIQUE.—T. E. Mico's City Club played to big business and offered an enjoyable bill, led by Crimmins, Gore and Bixley, Lew Palmer, Wren and Hughes, and Adeline Bostina.

MINER'S BOWERY.—Sam Scribner's Gay Morning Glories moved down town with the bill seen a week earlier at the Eighth Avenue. Good business.

LONDON.—Rice and Barton's Rose Hill English Folly company played a big return engagement.

MINER'S EIGHTH AVENUE.—Sam Devere's Own company returned in the bill seen here earlier in the season, drawing large audiences.

OLYMPIC.—The Bon Ton Burlesques entertained large numbers of up-town residents.

DEWEY.—The Vanity Fair Burlesque company drew large houses last week. An excellent olio was furnished by Harris and Fields, who do one of the old acts of Weber and Fields very cleverly. Katie Rooney, the gingery little comedienne; the three Rio Brothers, expert acrobats; Hassan Ben Ali's marvelous Arabs, Morrissey and Rich, Williamson and Stone, and Pearl Haight. The opening and closing burlesques, which introduce the entire company and a large chorus, are Robber Roy and Paris, 1900.

WEST IS NOW A BROOKLYN ELK.

On Thursday night last William H. West, the popular minstrel, was made a member of Brooklyn Lodge No. 22, B. P. O. E., having demitted from Philadelphia Lodge No. 2, as he preferred to become a member in his home city. About 200 members of Lodge No. 22 attended the performance in a body at the Grand Opera House on Wednesday night to witness the performance of West's Minstrels, and later in the evening they tendered to Mr. West a royal banquet at the lodge rooms. The guests included many members of the company, and all made merry until early in the morning.

LAFAYETTE TO REAPPEAR.

The great Lafayette, the versatile impersonator, will return to New York next week, to begin an indefinite engagement. The report that Lafayette had been prevented from giving his travesty on Ching Ling Foo's act is unfounded, as neither the great Chinaman nor his managers have made any attempt to stop him, because Lafayette has built up his travesty with all due courtesy to Ching Ling Foo. Lafayette has engaged E. M. Friend to protect his interest in his latest bit of work, and imitators will be severely dealt with.

BAGGE RETURNS TO VAUDEVILLE.

Harry Bagge has had A Husband's Holiday, by Edward Gervase, thoroughly rewritten and brought up to date, and will again present it in vaudeville. With Mr. Bagge are associated Arthur Larkin and Leona Luke. Harry J. Reed and Co. have assumed the entire management of Mr. Bagge's business.

VION NOT INCLUDED.

Weber and Fields inserted an advertisement in last week's Mirror stating that they had no authorized agents, as several people had been trading on their names. This notice was not meant to include Joseph F. Vion, who is still the percentage agent of the house, as he has been for several years.

ROBERTS HAS KOSTER AND BIAL'S.

Nelson A. Roberts last week secured the lease of Koster and Bial's, and announces that an entirely new policy will shortly be inaugurated. Simon Dessau and the other stockholders of the Biel syndicate have withdrawn. Mr. Roberts will inaugurate a new policy early in February, when a big ballet, entitled Progress, employing two hundred people, will be put on, together with a vaudeville bill. Signor Romeo, formerly with Viraflly, has been engaged as ballet master.

TWO CLEVER COMEDIANS.



TOM LEWIS AND SAM J. RYAN.

Above are the pictures of Tom Lewis and Sam J. Ryan, two of the cleverest comedians that ever came down the theatrical turnpike. They have recently joined hands, and from their first appearance have been an unqualified hit. Last week they were a special feature of the bill at Hyde and Behman's in Brooklyn, and the demand for their services from all over the country proves that managers know a good thing when they see it. Short biographical sketches of both men will be found below.

Tom Lewis, from earliest boyhood, has been identified with theatricals. His first appearance was at the Theatre Comique, Providence, R. I., with James Peil, under the firm name of Peil and Lewis. After playing all the leading variety theatres of the East, they joined Charles and Lillie Wilkerson's Uncle Tom's Cabin company. Their next engagements were with E. S. Washburn's Last Sensation, Watson, Ellis and Kernell, Josh Hart's company, from the Howard Athenaeum, Boston; the Comedy Four, and Alex. Zanfretta's company. After Peil's death Lewis joined E. E. Rice and Henry E. Disney's company. The next season he was with Hyde's Specialty company. He next entered the ranks of white-faced comedy with Donnelly and Girard. He has been identified as principal comedian with the following high-class attractions: Halten and Fuller company, Primrose and West's (three seasons), Haverly's Mastodons (six months), Haverly's Casino, Chicago, Ill.; W. S. Cleveland's, George Wilson's, M. B. Leavitt's Giganteans, and Harry Bloodgood's Minstrels. He was part owner of Peil, Lewis, Wambold and Bray's company; principal comedian two years with the American Four (Pettigill, Gale, Lewis and Welch), and stock comedian at John D. Hopkins' Theatre Comique, Providence, R. I.

Sam J. Ryan was born in New York City. He started his theatrical career in October, 1882, forming a partnership with James E. Gibson. The firm was known as Gibson and Ryan. They played Muldoon's Picnic through the East and Canada; then joining Joseph J. Sullivan's Maloney's Raffle, season of 1885-86, they made a tour of the country in Irish Aristocracy. They then dissolved partnership. Mr. Ryan joining Harry Kernell for the season of 1887. He next played with George S. Knight in Over the Garden Wall and Baron Randolph, playing Bridget and the Burglar. Mr. Ryan's record after that runs as follows: One season with M. B. Leavitt's Spider and the Fly, one season with Edward E. Rice's World's Fair, two seasons with Mark Murphy, a O'Dowd's Neighbors; one season starring with Lottie Gilson in Our Irish Visitors; one season starring with Hugh Fay, in Irish Aristocracy; one season starring with Barney Pagan, in Paradise Alley; one season with J. Wesley Rosenquest's Ducky Blunders; one season starring with Barney Ferguson, in McCarthy's Mishaps. Last season he was with Weber and Fields' Pousse Cafe and Con Curers, in which he made a big hit.

THE ENTIRE ACTIE ANNUAL.

The London Ent' Actie Annual, for 1900, received last week, is up to the usual high standard of excellence. It was compiled by W. H. Combes, and contains cartoons by Horace Morehen, Tom Downey, and the late Alfred J. Bryan. There are contributions from John Hollingshead, Johnnie Gideon, H. Chance Newton, Marie Lloyd, Roy Lennard, W. H. Combes, and Aubrey Maudslayi. The advertisements are numerous, and show that the bright little paper is on the top wave of prosperity.

OPIE READ IN VAUDEVILLE.

Opie Read, the well-known story-writer, who is said also to have talent for speaking, has decided to enter vaudeville as a monologist. After an engagement in Chicago he will probably come to New York to try to wrest some of the laurels from the brow of Ezra Kendall and the other comic lecturers. As he was "bred in old Kentucky" he will devote himself to telling stories of life among the black folks.

HYDE AND BEHMAN'S NEW THEATRE.

As the new East River Bridge will necessitate the demolition of the Empire Theatre in the Eastern District of Brooklyn, Hyde and Behman have decided to replace it with a new house. They have secured a site at Graham Avenue and Debevoise Street, and will immediately begin building the new theatre, which will be ready to open in the Fall. It will seat 1,400.

PROCTOR RENEWS LEASE.

F. F. Proctor has renewed his lease of Proctor's Palace, on East Fifty-Eighth Street, for five years from September 1, 1900, at an annual rental of \$20,000. Randolph Guggenheimer, the well-known Democratic politician, is the owner of the building.

VAUDEVILLE JOTTINGS.

Watson and Dupre introduced their new act entitled, Danger Signal, at the Dewey Theatre, New York, week of Jan. 1, and made a pronounced hit. The American Burlesques play the Bon Ton Theatre, Jersey City, week of Jan. 15.

Goggin and Davis opened at the Theatre Royal, Dublin, Ireland, on Dec. 28, as Sherlock and Holmes, two detectives, in the pantomime Robinson Crusoe. They are also doing their specialty, which is a big success. They are the only Americans in the co., which numbers 150 people.

The roster of the Twentieth Century Projectoscope and Specialty Co. is as follows: Sam L. Jones, proprietor and manager; Marshall A. Mott, electrician; George E. Bookout, stage-manager; Paul Coates, musical director, and the Zola, bandy wizards. The co. will tour Alabama, Georgia and other States.

Lorraine Armour and Charles Ragley, late of the Gypsy Quintette, are making a hit in their new operetta, The Brigand's Bride.

Harry Thompson writes that he is meeting with great success on the Castle circuit.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

BEATRICE MORELAND

PLAYING THE KEITH CIRCUIT.

— BOSTON, THIS WEEK. —

THE GREAT LAFAYETTE

— IN A NEW ACT. —

“ KOSTER & BIAL'S FOR A RUN. ”

The report that CHING LING FOO stopped me from presenting a travesty on him is UNTRUE, as neither HE nor his MANAGERS ever attempted to prevent my travesty, the latter being done with all courtesies towards the great Chinese conjurer. As to my rights of above travesty Inquire of my counsel, Emanuel M. Friend, World Building, New York.

WILLIAM CAHILL DAVIES

THE MAN FROM IRELAND

A Big Hit on the Proctor Circuit Describing

“ THE MICK WHO THREW THE BRICK. ”

Weeks of Jan. 29, Feb. 19 Open.

I'm only just an Irishman,
As all I have to say
Is this: I'll worrak for any wan,
But not on St. Patrick's Day.

For further information address

JAS. J. ARMSTRONG, WILSON & SMITH, WM. MORRIS, or any other first-class Agent.

T. W. ECKERT AND EMMA BERG

In their Japanese Comic Operetta,

“ LITTLE PEE WEET ”

By LAMB and PETRIE

Magnificent Production, with Gorgeous Costumes, Beautiful Scenery and Electrical Effects.

A POSITIVE NOVELTY IN VAUDEVILLE.

T. W. Eckert and Emma Berg presented their latest vocal specialty, by Lamb and Petrie, entitled Little Pee Weet, a Japanese opera in one act, with fine Japanese costumes, and one of the most beautiful Oriental stage settings ever seen at Keith's. This is a new venture in vaudeville, and was warmly received. Mr. Eckert also demonstrated his skill as a pianist, and the operatic

stars were given several recalls.—Philadelphia Press, Dec. 26, 1899.
Another pretty sketch of a musical class was Little Pee Weet, called a Japanese operetta, presented by T. W. Eckert and Emma Berg. The excellent voices of these capable singers together with the novelty of the situations made a very enjoyable entertainment.—Philadelphia Inquirer, Dec. 26, 1899.

THE COMEDY STARS,

BARNES AND SISSON

EN TOUR.

FULGORA'S EUROPEAN AND AMERICAN STARS.

WHERE DID THE DOG BITE YOU?

If you want to know any more go to see

YAN AND NOBRIGA

“ MY BUSY DAY, ” Written by GEO. TOTTEN SMITH.
With Miner & Van's Bohemian Burlesquers.

FRANK BUOMAN and ROSE ADELLE

IN THE DOOR KEY.

EN ROUTE WITH

HOPKINS' TRANS-OCEANICS.

CHARLES HORWITZ

(OF HORWITZ & BOWERS).

Charles Horwitz is the author of the following one-act comedies now being played with great success in the principal vaudeville theatres: “The Financial Question,” for Miss Beatrice Moreland; “The Mystery of the Mortgage,” for Henry E. Dizer; “His Ambition,” for Hilda Thomas; “A Royal Visitor,” for Mr. and Mrs. Harry Budworth; “A Matrimonial Substitute,” for Mr. and Mrs. Gene Hughes; “A Lively Boy,” for Martinetti and Sutherland; “A Case of Champagne,” for Mr. and Mrs. Franklyn Wallace; also sketches, monologues and famous parodies for Wills and Lorette, Carr and Jordan, Ray L. Royce, Julian Rose, Bellavere and Main, Jesse Condit, Mrs. Mark Murphy, Harve Wilson, Gignere and Boyer, and many of the best headliners. For terms regarding sketches, monologues, parodies etc., address CHARLES HORWITZ, 4342 Laughey Ave., Chicago, Ill.

EVA MUDGE

Character Vocalist, Comedienne.

Address MIRROR, or 38 Lee Ave., Brooklyn, N. Y.

GEO. W.

DAY

Day's Weeks for Months of Year:

Jan. 22, Keith's, Boston. Apr. 2, Hopkins', Chicago.
Feb. 23, H. & B., Brooklyn. “ 3, Haymarket, Chicago.
Mar. 3, Garden, Cleveland. “ 14, Opera House, Chicago.
“ 12, Columbia, Cincinnati. “ 23, Wonderland, Detroit.
“ 18, Columbia, St. Louis. “ 30, Shea's, Buffalo.
“ 26, Olympic, Chicago. May 7, Shea's, Toronto.

The Season's Best,

GERTRUDE MANSFIELD and CARYL WILBUR

Always busy. Glad to consider good Sketches and Songs at all times.

Address Agents.

Presenting COLOR BLIND, HIS MOTHER-IN-LAW'S DAUGHTER, CUPID'S MIDDLEMAN. More to follow.

Permanent address 131 W. 40th St., N. Y. City.

JENNIE YEAMANS

Always Original.

TREMENDOUS HIT

In Her New and Original Entertainment—Everything New, Songs, Monologue and Costumes.

Address Hotel Vendome, New York.

EVA WILLIAMS and JACK TUCKER

Presenting in Vaudeville George Taggart's Slang Classic,

THE NEW SKINNY'S FINISH.

“A Gem of Art.”—New Haven Register, Nov. 6.

PLAYING DATES.

Address MIRROR.

FRED NIBLO

“The American Humorist.”

En Route with the BEHMAN SHOW.

MARYLAND SOUBRETTE SISTERS TYSON KATHRYN INGENUE

(ALSO SPECIALTY ARTISTS.)

Everything New, Songs, Dances and Costumes.

Proctor's 23d Street Theatre, Jan. 15-20.

Address Proctor's.

ORIGINATORS OF THE GROTESQUE CAKE-WALK DANCE,

GENARO AND BAILEY

Delivering original goods in an expert manner.

Mr. and Mrs.

EDWARD ESMONDE

Presenting Sidney Wilmer's Brightest Farce,

THE FOOLISH MR. WISE

Address Agents, or CHAS. E. TUTHILL, Hyde & Behman Am. Co., Brooklyn, N. Y.

JAS. F.

DOLAN and LENHARR

IDA

Dolan and Lenharr's farcelet, A High-Toned Burglar, causes continuous laughter. The lines are excellent. The situations are made extremely funny, and there are few actors in vaudeville who could play The High Toned Burglar with the grace and finish in display of sang froid nerve that Mr. Dolan has.

The “leader” of this week's bill is an entertaining 20-minute farce called A High-Toned Burglar. It is full of action, bright lines and laughable situations. Mr. Dolan's display of Lord Atwell's colossal nerve is what makes the piece so with a whoop in vaudeville. He does it with a gentlemanly grace that is captivating.

“JESS” DANDY

En route with

AROUND N. Y. IN 80 MINUTES.

All Agents.

Permanent address, TREMONT, N. Y. CITY.

A TALENTED COMEDienne.



JANET DORE.

Above is a picture of the very popular and charming comedienne, Janet Dore, who is being started this season in the comedy, Kelly's Kids, written by R. F. Outcault, of the New York World, and with which company she is now making a tremendous success. Miss Dore has been identified with various companies, and her sweet voice and charming rendition of songs has won for her great popularity. Miss Dore is the young woman who has sung the famous ballad, "My Old New Hampshire Home," into success. She did the same thing for "Where the Sweet Magnolias Bloom."

VAUDEVILLE JOTTINGS.

Charles W. Allison and Emily Lancelles have made an instantaneous success in vaudeville with their new musical sketch, Just for a Lark, written for them by George Totten Smith.

Doris, the clever child actress, formerly with James A. Herne and Daniel Sully, and recently with Wicked London, will enter vaudeville, supported by Helen Avery Hardy and C. E. Stradman, in Howard Wall's sketch, The Little Leading Lady.

The Chappelle Sisters have joined Henshaw and Tenbroeck's Dodge's Trip to New York co. for the balance of the season. Their act is meeting with great success. They have had many changes this season, but have lost only one week.

Mr. and Mrs. Nell Litchfield open their Eastern vaudeville engagements at Dockstader's Theatre, Wilmington, Del., week of Jan. 20, with the Grand Opera House, Washington, D. C., week of Feb. 12 to follow.

The Partellos are meeting with big success with the Bennett and Moulton co., with which they are in their nineteenth week, as a special vaudeville feature.

Baby and Bertha Welby, in A Little Brick, won continuous laughter and applause, and received unanimous praise from the critics for their work at Proctor's Twenty-third Street, and Proctor's Palace weeks of Dec. 25 and Jan. 1. They are appearing at the Gilmore, Springfield, Mass., for the second time within a few months, and are making their usual hit.

Frank Writman, the dancing violinist, is making a decided hit on the road with The Man in the Moon co. He is playing this week at the Montauk Theatre, Brooklyn.

Suit has been brought by John W. Church, through his attorney, M. Strassman, against Herman Rosow, manager of the Rosow Midgets, for the recovery of \$416 for salary alleged to be due. Mr. Church is over seven feet tall, and was engaged on that account to perform with the midgets. The claim will be heard on Jan. 18, in the Jefferson Market Civil Court.

Kitty D. Miley, of Scanlon and Miley, celebrated her twenty-third birthday on Christmas day. Among her costly presents was a silver toilet service from her husband. In return she presented him with a gold watch chain and diamond locket.

Flourance Ragland, of Harry Morris' Twentieth Century Midlets, was compelled to remain in Indianapolis on account of illness.

M. Witmark and Sons are publishing the music of Princess Chic, of The Amer, The Singing Girl, Whirl-Gig, Barbara Piglety, Broadway to Tokio, and The Victory. They also control Anna Held's songs and the productions of A. B. Stone.

Olivia, who is now being featured with the Vogel-Domingus Minstrels, leaves at Koster and Bial's Dec. 10 to 24. Next after that he will go to Paris, opening a long European tour in Jan., 1901. He reports great success in America with The Dragon.

Victor V. Vana, whistling virtuoso, has fully recovered from an attack of bronchitis. He will add to his specialty a monologue, written especially for him by Loney Haskell.

Blockman and Burns have added a barrel jumping feature to their act. They hop in and out of their barrels on one foot and turn somersaults in and out of the barrels. They also stand in an ordinary four barrel, and, turning a forward somersault out of the barrel, land on a table two and a half feet high. This is considered one of the greatest tricks ever accomplished in the acrobatic line.

Georgia Gardner has engaged Edwin T. Emery to support her in her comedienne. He has made a hit everywhere he has appeared with Miss Gardner.

James H. Adams has been engaged to do his acrobatic still specialty as a special feature by Manager Dixon, for his big Humpty Dumpty co. He opened with the co. on Jan. 7 and made a big hit.

Seymour Howe and Emilie Edwards will produce their new act, The Spooks at Spookendyke's, on their Western trip. It has been in active rehearsal for two weeks, under the direction of the author, and is ready for immediate production.

Stephens and Taylor, who were booked at Proctor's Palace last week, were switched by their agent to Keith's, Boston.

The Sisters Tyson, who appeared last week with Jernon Stock co. in Philadelphia, are reported by the Philadelphia press to have made a big hit.

The newly formed partnership of Tom Lewis and Sam J. Ryan has proven successful. Mr. Lewis has himself as "a comedian who is funny," and Mr. Ryan as "a comedian who can act," and they live up to their billing. They were the extra feature at Hyde and Behman's last week, where they made a big hit.

Following is an extract from a letter received at The Mirror office last week from Stuart, the male Partt, who writes from Berlin: "I am playing at the Wintergarten, which is a Wintergarten indeed. It is seventeen degrees below zero, and they say it is the coldest winter in five years. The Wintergarten is a very large hall, and you have to yell in order to be heard. Big hits are being made over here by Saharet, Truly Shattuck, Virginia Aragon, and W. E. Bates."

Simon Rino Perl is the latest addition to the list of imitators of Fregoli. He has appeared twice before Queen Victoria.

The Empire Comedy Four have closed with Bryant and Watson's Burlesquers. They are booked at Hurlig and Seamon's, Richmond, Va., Washington, D. C., and on the Keith, Orpheum, and Castle circuits.

Carroll Birdsell, who is of the feminine gender in spite of her first name, recited "The Absent Minded Beggar" at Proctor's Twenty-third Street Theatre on Sunday last.

Lodya Teanams Titus made a great hit at the Empire, Newport, South Wales, week of Jan. 1. She will return to America in the Spring.

Milton and Dolly Nobles will spend the month of February in the Proctor houses and at Hyde and Behman's, Brooklyn. During March they will play St. Louis and Chicago, and open on the Orpheum circuit in April. They are booked solid to July 7.

The following songs have become great favorites and are among the best recently issued by M. Witmark and Sons: Nat. D. Mann's "My Little Lasses Candy Cane," Clarence Giletti's "My Wild Irish Rose," Charles Shattuck's "Deep, Deep, Deep," Dave Fitzgibbon's "I Doubted You, My Love," Cagley and

VAUDEVILLE.



BOOKING all the Leading Vaudeville houses and Music Halls throughout this country and Europe. I can always place headliners, novelties and the best vaudeville acts from 10 to 25 weeks. Also, class agents for a number of first-class Eastern Vaudeville Theatres. Send me your open time immediately.

F. F. PROCTOR'S

AMUSEMENT ENTERPRISES.

F. F. PROCTOR, Proprietor and Manager
J. AUGUST FYNES, General Manager
PROCTOR'S, ALBANY, N. Y.
REFINED VAUDEVILLE.
PROCTOR'S THEATRE, 234 STREET,
ORIGINAL CONTINUOUS VAUDEVILLE.
High-class novelties all the time, noon to 11 P. M.
PROCTOR'S PALACE,
25th Street and M Avenue Arcade.
CONTINUOUS VAUDEVILLE.
First-Class Attractions Wanted At All Times.
Write for dates. Consider silence a polite negative.

MILTON and DOLLY NOBLES

Vaudeville, 1899-1900.
A BLUE GRASS WIDOW.
WHY WALKER REFORMED.
Agents, Route, or 20 First Place, Brooklyn, N. Y.

SKETCHES for Vaudeville work.

Generally have one or two on hand.
L. H. Minnow office.

Rock's "A Letter from Ohio," John Carrington's "Promises of Light," James Thornton's "When You Were Sweet Sixteen," and Barney Fagan's "It's Only a Portrait of Mother."

The Russell Brothers have forwarded Tux Mison some of the bills used to advertise them in Cork, Ireland. They were the headlines and their names were featured in big type in the reddest kind of ink.

Burton and Brookes report that their new act, Expansion, is a hit. They are booked solid to April 30.

Pitrot writes Tux Mison from India that he is making his way along to China and Japan and will stop at Honolulu on his way to the United States. He expects to arrive in New York in the end of February but one year from the time he left for his tour of the world.

Mr. and Mrs. William Robyns, who are indefatigable advertisers, have issued another neat booklet containing some recent press notices of The Counsel for the Defense.

Sidney Dixon has accepted a twelve weeks' engagement and will make a trip to the coast. She will appear at Proctor's Twenty-third Street on her return.

M. H. Lindeman, the playwright, who advertises in Tux Mison under the initials, "L. M.," is the author of the one-act play, The Editor, which is now being successfully presented on the Keith circuit by Kathryn Osterman. Mr. Lindeman is a hard worker and has several other comedies as good as The Editor, which he is willing to submit to stars in need of new material.

La Dazle scored a hit at Proctor's Twenty-third Street Theatre recently. La Dazle has canceled her engagements, and will begin rehearsals at Professor Alvire's school of a new dancing act entitled The Plastic Hercules Dance.

John A. Grey contributed an interesting article to a recent number of "Printer's Ink" on the successful career of B. F. Keith, and attributes Mr. Keith's success to his constant and liberal use of advertising space in the leading papers.

Dan and Dolly Mann will play a return date at the Howard Athenaeum, Boston, week of March 12 with Tony Pastor and the Proctor houses to follow. Professional Life, written by Danny Mann for Richard Anderson, and Uncle Tim's visit, The Town Pump, Mrs. Finnigan's Daughter, and the rural act, Manchy, are all big hits, and are all copyrighted. Frank Platt, scenic artist of the Academy of Music, is getting up a complete rural set for Mr. Mann, to be used in Manchy.

Joseph F. Belmont, whistler, and Little Irene, have been engaged for Roe and Fenberg's big Eastern company.

Fred Warren, of William West's Minstrels, and Jeannette Dupre, of the American Burlesquers, are making hits with Charles B. West's own song, "Wow, Wow, Wow." Gladys St. John, Madge Fox, and Carver and Pollock are also singing it.

Kelly and Ashley will sail on the steamer "Trave" to-morrow (Wednesday) for Berlin, where they are booked for an engagement.

Harry Edson and his dog "Duc" will sail for England, Jan. 24, on the steamer "New York." Emma Caron returned to New York yesterday to undergo treatment for an aggravated attack of indigestion.

Saharet will join the co. headed by Leon Herrmann, as a special feature, for a short Spring tour.

Julia Ralph was one of the pleasing features in the bill at the New York Theatre on Sunday night, Jan. 14. Her monologue and impersonations were received with well merited applause.

The employees of Tony Pastor's Theatre are eagerly looking forward to a big time at Marie Stuart Theatre and entertainment which takes place on Jan. 23. A contest between the leading rag time piano players for a gold medal, offered by Richard K. Fox, will be the special feature of the occasion.

On the evenings of Feb. 2 and 3 at Carnegie Lyceum, a vaudeville entertainment will be tendered to the widows and orphans of the British soldiers in the English-Boer war. The entertainment will be under the direction of Mortimer Kaplan, J. M. Foote, Thomas H. Farrell, and M. Dawson.

Vera King has closed her engagement with Clifford and Ruth's Courtied Into Court co., and will return to vaudeville. After playing the Castle circuit and other Western houses she will return East.

Irene Franklin has been engaged to go to Australia by Manager Harry Richards.

The police kept a sharp lookout last Sunday night for violations of the Sunday law, and in several houses specialties had to be omitted owing to the rigid enforcement of the law regarding make-ups.

Abbott Davison, who is playing the principal comedy part and being teamed with Marie Stuart Theatre, will star next season in Nothing But Money, by Joe Out, under the management of F. H. Matthews.

At Tony Pastor's Theatre on Friday last a trial was given a new play by Katherine Stagg, author of The Little Mother, played by the Sandvays. The new play also features two remarkably clever children, Nellie Noble and Little Pauline Weston. The other two parts were filled by Joseph Cusick and May Culbert. All four scored successes.

Bert Platt, late of Sharp and Platt, has formed a partnership with Rose Sutherland. They will appear shortly in a new sketch.

Mr. and Mrs. Edward Remondos took the place of Ryan and Richfield at Hyde and Behman's last week.

VAUDEVILLE.

THE Empire (ALL STAR) FASHIONABLE Vaudevillians

Season of 1900-1901.

MISS JOHNSTONE BENNETT

(Under the management of the Garden Theatre Company of Cleveland, Ohio.) Together with the strongest and most expensive company of European and American all Star Vaudeville Artists sent on tour next season.

SEASON OPENS ON OR ABOUT MIDDLE OF SEPTEMBER.

Address D. F. HENNESSY, Director of Tour,
Wilson and Smith, Agents, 853 B'way, N. Y.
Empire Theatre, Cleveland, Ohio.

JOSEPH HART AND CARRIE DE MAR

This week, Miner's 125th Street Theatre, Harlem.

BERT HOWARD AND LEONA BLAND

The Best of All Comedy Piano Acts.

WEBER'S PARISIAN WIDOWS CO. Buckingham Theatre, Louisville, Ky., This Week.

CLARICE VANCE

THE SOUTHERN SINGER.

Week Jan. 15-Haymarket Theatre, Chicago, Ill.,

H. W. WILLIAMS' OWN COMPANY.

Address care
GEORGE HOMANS,
Broadway Theatre Building, N. Y.

MR. and MRS. JIMMIE BARRY

A BIG HIT

IN PHILADELPHIA

LAST WEEK.

PRESENTING

MRS. WILKINS' BOY.

In Vaudeville.

THOS. J. JOSEPH DEMPSEY, MITCHELL & CO.

Presenting Sidney Wilmer's latest farce,

A MAN OF CHANCE.

A Comedy of Real Life.

Address Agents.

LILLIAN GREEN - and - WILLIAM FRIEND

In their Great Comedy Successes.

Mrs. Bruno's Burglar.

By RICHARD CARLE.

How He Explained It.

By HERBERT HALL WINGLOW.

GRACE LEONARD
GRACE LEONARD
GRACE LEONARD
GRACE LEONARD
GRACE LEONARD
GRACE LEONARD

COMEDienne
CATCHY
CAROLS.

PLAYING DATES 1899-1900

Address Mirror.

ALEXANDRA DAGMAR

Grand Theatre (Islington) London, England.

Address 26 Woburn Place, W. C.

ARTIE HALL

ANSWERS TO CO-RESPONDENTS.

R. U. B.—Jos. F. Vion, 42 W. 30th St., N. Y., is my sole agent. He's a wonder, me boy, he's a wonder.

Leslie Palmer AND THE Bigelow Twins

Invite Managers, Agents and others to see them in A BRACE OF WOODCOCKS, by Jane Harlin,
AT PROCTOR'S 23d STREET THEATRE, THIS WEEK.

THE DEWEY Wine, Women and Song Co.

BURKE BROTHERS and GREAT BUR'ESQUE.

HARRY J. READ & CO.

Vaudeville, Dramatic and Musical Agents.

Room 10, No. 1432 Broadway, N. Y.

Successors to BERRY & READ.

AN ACT OF MERIT. H. J. HOWARD and TENNANT H. W.

High-Class Illustrated Songs.

Moving Pictures.

Special feature with Jennie Harcourt Co

Address this office. Regards to all our Minstrel friends.

Seymour HOWE and Emilie EDWARDS

\$50 REWARD.

THE SPOOKS AT SPOOKENDYKE'S.

By GEO. H. EMERICK.

Permanent Address, MIBBOR.

Sisters Coulson

EQUILIBRISTS AND DANCERS.

En route with Byrne Bros.' 8 Bells Co. Address Agents.

CAICEDO KING OF THE WINE.

Many imitators but not a rival. Address,

216 E. 14th St., N. Y., or Agents.

SKETCH FOR SALE entitled THE MAN FROM THE PHILIPPINES. Star part for good comedian. A sure hit in Vaudeville. I know what they want.
CHARLES LEONARD FLETCHER, Mirror.

TRUTH IS MIGHTY!! IT WILL PREVAIL!! LYING AND BLACKMAIL WILL RECEIVE THEIR JUST REWARD, VIZ.: OBLIVION!!!

AIDEN BENEDICT'S PRODUCTION OF "QUO VADIS" AS DRAMATIZED BY CHAS. W. CHASE IS A SUCCESS.

The mud thrown at me by an unprincipled manager of another Quo Vadis Company is of the consistency of water, not solid enough to reach me and of so liquid a quality that it will eventually spill his own face clothing.

It having pleased Mr. F. C. Whitney to write to managers of opera houses with whom I am booked warning them against my production, claiming it to be a "fake," sending them an unjust criticism which I received on one of my first performances, and pursuing other means which no honorable manager would countenance for a moment, I beg leave to submit the following opinions of managers with whom I have played during the past two weeks.

WHAT MANAGERS SAY OF MY PRODUCTION.

Will prove satisfactory to those who enjoy the higher class drama.—F. S. Cunningham, Depew Opera House, Peekskill, N. Y.

Magnificently staged, costumes superb, scenery beautiful and realistic. Quo Vadis greatly surprised my patrons with its dramatic newness and excellent presentation. A return date is anxiously wanted very soon.—William A. Kadel, Grand Opera House, Port Jervis, N. Y.

The press, my patrons, and myself consider Quo Vadis one of the best attractions that ever played my house.—C. D. Carter, Academy of Music, Kingston, N. Y.

Complete in every detail, the play is strong and interesting, the stage settings and costumes appropriate and the presentation company a strong one. It was well received by my patrons and is deserving of success. T. E. Murray, Empire Theatre, Holyoke, Mass.

The play is of the highest order, scenery beautiful, costuming elegant, the acting showing great ability. Our people will welcome your return.—S. J. Adams, Maxwell Opera House, N. Y.

Quo Vadis gave the best of satisfaction. No manager will make a mistake in playing this attraction.—C. Clinton Clark, Opera House, Westfield, Mass.

Play and company first-class and gave good satisfaction. All the people are artists.—J. E. Scudding, Opera House, Winsted, Conn.

A good performance, everybody highly pleased. We are ready to play a return date. Volkmann Bros., Union Theatre, Torrington, Conn.

At the earnest request of the patrons who attended your beautiful version of Quo Vadis, I write to see if you can allow me a return date. Personally I think it was the best moral and interesting play I ever witnessed.—Geo. A. Burbank, Burbank's Casino, Pittsfield, Mass.

A prominent Kentucky manager has written me that Mr. Whitney has written to him that I am infringing upon his "rights," and threatening to bring suit against him should he play my attraction.

MY VERSION WAS DRAMATIZED FIRST, WAS PRODUCED FIRST AND IS THOROUGHLY PROTECTED BY COPYRIGHT.

The original cannot infringe upon those who follow him. I should welcome a lawsuit and will gladly protect all managers with whom I am booked.

Stop your Bluffing, Mr. Whitney. If you want warfare, try honorable means; none other will be pursued by me. Very respectfully yours,

AIDEN BENEDICT (who will be playing "Quo Vadis" when other versions are shelved and forgotten).

For time and terms, address, CHAS. W. CHASE, Business Director, as per note in MIRROR, or care Gillin Printing Co., New York.

the mother of Thomas J. Ryan having died on Wednesday. The funeral was held at the residence of the deceased, Mr. Ryan, on Thursday morning. They were ably supported by Daisy Levering as the Damsel. They will soon start on an extended tour in the West, visiting California before their return East.

Amelia, the dancer, is scoring a big hit at the Casino in Little Rock, Ark.

William Louis Baker has been engaged for two weeks with the Howard Street Co. to introduce his monologue and parody specialty between the acts.

Fred J. Huber, of the Gay Masqueraders, writes that his company will be in New York next week. Their programme begins with Hotel De Cade Walk, followed by Ida Howell, Swift and Huber, Bailey and Vokes, Haskin and Jarvis, Edgar Kelley, Brown, Harrison, and Brown, and Carlos and Vollette, and closes with a funny burlesque called The Philistines, in which Marguerite Tobean and Rose Stanton show to advantage, backed up by Misses Macdonald, Lawrence, Patton, Lilly Hunter, Barrett, and the Girls Sisters.

There is a crusade against flashy lithographs going on in Cleveland, O.

The old rumor regarding a big vaudeville syndicate to control all the houses outside of New York, Boston, Philadelphia, and Washington is again in circulation. The new aggregation intends, it is said, to guarantee performers forty weeks' work, but at the same time it will fix salaries on a basis to suit the managers interested.

The rumor that Weber and Fields had secured the Columbia in Boston for next season, with a view to establishing a stock burlesque co., was declared yesterday by Mr. Weber to be without foundation.

Belle Stewart made her debut as a single entertainer yesterday at Tony Pastor's.

VAUDEVILLE PERFORMERS' DATES.

Armour and Bagley—Gilmore, Springfield, 15-20.
Allman, Dan—Columbia, Cincinnati, O., 14-19.
Amann and Hartley—Pastor's, N. Y., 15-20.
Adams, The—Keith's, N. Y., 15-20.
Albino Bros.—Palace, N. Y., 15-20.
Althea Twin Sisters—Auditorium, Baltimore, 15-20.
Adams, The—Columbia, St. Louis, 15-20.
Abern and Patrick—Haymarket, Chicago, 15-20.
Ardeck, Agnes and Co.—Pastor's, N. Y., 15-20.
Aschey, The—Keith's, N. Y., 15-20.
Albertson and Hartman—Somerset's Theatre, Budapest, Hungary, 1-30.
ATCHISON-ELY, EDGAR—Caterbury Music Hall, London, England—Indefinite.
Blackman and Burns—Columbia, St. Louis, 22-27.
Buck, Frank—Keith's, Phila., 15-20.
Burkhart, Lillian—Shea's, Toronto, 15-20; Pol's, New Haven, 29-Feb. 3.
Burton and Brooks—Howard, Boston, 15-20.
Berry, Mr. and Mrs. Jimmie—Cook O. H., Rochester, 15-20.
Bowker, J. C.—Keith's, Phila., 15-20.
Bennett, Ned—Palace, N. Y., 15-20.
Bell, Laura Joyce—Chicago O. H., 15-20.
Burtons, The—Chicago O. H., 15-20.
Bennett and Keweenaw—Harlem Music Hall, 15-20.
Baker and Hayes—Keith's, Prov., 15-20.
Bogart and Helen—Keith's, Prov., 15-20; Shea's, Buffalo, 22-29.
Bachelor's Club—Worcester, Mass., 15-20; Springfield, Mass., 22-29.
Behr, Carrie—Columbia, Cincinnati, O., 15-20.
Bliss and Bliss—Shea's, Toronto, 15-20.
Bonita and Pick—Star, Phila., 15-20.
Burnham, Sophie—G. O. H., Phila., 15-20.
Breton-Bunnell—Tri-Hopkins, St. Louis, 15-20.
Burton, May—Chicago O. H., 15-20.
Carle, Leo—Columbia, St. Louis, 15-20.
Cushman, Holcombe and Curtis—Olympic, Chicago, 15-20.
Cody, Dollie—Olympic, Chicago, 15-20.
Carlington, Ella—Olympic, Chicago, 15-20.
Constantine Sisters—Haymarket, Chicago, 15-20.
Cosmopolitan Trio—Hopkins' (Chicago), 15-20.
Carter, Billy—Chicago O. H., 15-20.
Cyr and Hill—Palace, N. Y., 15-20.
Candell and Carleton—Shea's, Buffalo, 22-27; Shea's, Toronto, 29-Feb. 3.
Condit and Mowry—Pastor's, N. Y., 22-27; G. O. H., Syracuse, 29-Feb. 3.
Crosby and Dancs—Harmonia, Minneapolis, Minn., 15-20; Orpheum, Kansas City, 29-Feb. 3.
Conroy and McDonald—Chicago, O. H., 15-20.
Cox, Charlie—Keith's, Boston, 15-20.
Cavendish and Palmer—Shea's, Toronto, 15-20; Empire, Cleveland, 29-Feb. 3.
Coleman and Moxie—Keith's, Prov., 15-20.
Cardovino Troupe—Pastor's, N. Y., 15-20.
Collins and Hardy—Pastor's, N. Y., 15-20.
Conway and Staats—Brooklyn Music Hall, 15-20.
Crawford Sisters—Brooklyn Music Hall, 15-20.
Cheerful—H. and B., Brooklyn, 15-20.
Ching Ling Foo—New Grand, Washn., 15-20.
Coffe, Bert—Keith's, Boston, 15-20.
Clue, Maggie—Auditorium, Baltimore, 15-20.
Carnallias, Alice—Auditorium, Baltimore, 15-20.
Coffin, Alvin—Shea's, Toronto, 15-20.
De Vey, Emma—Pastor's, N. Y., 15-20.
Day, Geo. W.—Keith's, Boston, 22-27.
Duncan, Prof.—Pastor's, N. Y., 15-20.
De Milt, Gertrude—Pastor's, N. Y., 15-20.
Derrault, Leo—Palace, N. Y., 15-20.
Dressler, Marie—H. and B., Brooklyn, 15-20.
DeLan and Lehar—Auditorium, Baltimore, 15-20.
De Witt and Burns—H. and B., Brooklyn, 15-20.
Duffy, Sawtelle and Duffy—Auditorium, Baltimore, 15-20.
Doherty, Prof.—Auditorium, Baltimore, 15-20.
Damman, Carl Troupe—Columbia, Cincinnati, O., 15-20.
Demone, Geo. P.—Keith's, Prov., 15-20.
Drew, Mr. and Mrs. Sidney—H. and B., Brooklyn, 15-20.
De Foresta, The—Keith's, N. Y., 15-20.
Darrow, Mr. and Mrs. Stuart—11th St. O. H., Phila., Pa., Dec. 25—Indefinite.
Dandy, Jess—H. and B., New York, Dec. 11—Indefinite.
Dorcas, T. Nelson—Leibrich's, Breslau, Germany, 1-27; February and March, Wintergarden, Berlin.
Dare, Cyrus—Keith's, Boston, 15-20.
D'Arville, Camille—Hopkins', St. Louis, 15-20.
De Gressau—Columbia, St. Louis, 15-20.
Dunbar and Helms—Olympic, Chicago, 15-20.
Drawee—Keith's, N. Y., 15-20.
Ella, Mr. and Mrs. Chas. T.—Keith's, Prov., 15-20.
Evans, Geo.—Keith's, Prov., 15-20.
Eras, Mlle.—H. and B., Brooklyn, 15-20.
Ede, La Petite—Columbia, Cincinnati, O., 15-20.
Ernst, Charlie—Hopkins', St. Louis, 15-20.
Emory and Russell—Columbia, St. Louis, 15-20.
El Nino—Chicago O. H., 15-20.
Eddy—Chicago O. H., 15-20.
Eldridge, Press—Moore's, Detroit, 15-20; Garden, Cleveland, 22-27.
Erskine—Novelty, Brooklyn, 15-20.
Ella and Sister—Orpheum, San Francisco, 7-20; Orpheum, Los Angeles, Cal., 21-Feb. 3.
Ellsworth and Hurt—Leland, Albany, 15-20; G. O. H., Syracuse, 22-27.
Felding—Pastor's, N. Y., 15-20.
Fitzgerald H. V.—Keith's, N. Y., 15-20.
Fisher and Carroll—Novelty, Brooklyn, 15-20.
Fernandez, Tony—Keith's, Boston, 15-20.
Felix and Barry—Columbia, Cincinnati, O., 15-20.
Flora—Columbia, Cincinnati, O., 15-20.
Flatau and Dunn—Star, Phila., 15-20.
Fleet, Harry—G. O. H., Phila., 15-20.
Flida, Fanny—G. O. H., Phila., 15-20.
Forrest and King—G. O. H., Phila., 15-20.
Franklin Sisters—Hopkins', St. Louis, 15-20.
Fish and Quizer—Keith's, Phila., 15-20.
Flora Troupe—Keith's, Phila., 15-20.

Filion and Erroll—Shea's, Buffalo, 15-20; Shea's, Toronto, 22-27.
Freeman and West—Brooklyn Music Hall, 15-20.
Fagan and Byron—Novelty, Brooklyn, 15-20.
Foreman and West—Music Hall, Brooklyn, 15-20; Bijou, Washn., 22-27.
Freeze Bros.—Harlem Music Hall, 15-20.
Franklin, The—Chicago O. H., 15-20.
Gassman, Josephine—Orpheum, Kansas City, 15-20.
Gunning, Louise—Keith's, N. Y., 15-20.
Gallardo, Keith's, Phila., 15-20.
Garlons, The—England—Indefinite.
Gayler and Gaff—Columbia, Cin. O., 15-20; Wonder-land, Detroit, 22-27.
Gardner, Georgia and Co.—Olympic, Chicago, 14-20.
Haymarket, Chicago, 21-27.
Grapewin and Chance—Haymarket, Chicago, 15-20.
Green and Friend—Pol's, New Haven, 15-20.
Hawkins, Joe—Columbia, St. Louis, 15-20.
Hagbura Japs—Haymarket, Chicago, 15-20.
Hart, Annie—Columbia, St. Louis, 22-27.
Houdini—Keith's, Boston, 15-20.
Hills, Four—Pastor's, N. Y., 15-20.
Harris and Harris—Pastor's, N. Y., 15-20.
Harrigan, Edward, and Co.—Proctor's, N. Y., 15-20.
Harding and Ah Mid—Proctor's, N. Y., 15-20.
Hornemann—Proctor's, N. Y., 15-20.
Hagan and MacKenzie—Novelty, Brooklyn, 15-20.
Harlow, Richard—Music Hall, Brooklyn, 15-20.
Harvey, Josephine—Cook O. H., Rochester, 15-20.
Hungarian Boys' Band—G. O. H., Phila., 15-20.
Hawkins, Lee—Harlem Music Hall, 22-29.
Hansen, Graceland, Chicago, 14-27.
HERMANN, ADELAIDE—Keith's, Phila., 8-20.
Hines and Remington—Garden, Cleveland, 15-20; Columbia, Cincinnati, O., 22-27.
Hughes, Mr. and Mrs. Gene—Bijou, Washn., D. C., 15-20.
Hall, Pauline—Cook O. H., Rochester, 15-20.
Irene, Mlle.—Brooklyn Music Hall, 15-20.
Jerome, Irene—Keith's, Boston, 15-20.
Jones, Charles—Morris—Palace, N. Y., 15-20.
Jones and Whitley—Columbia, St. Louis, 15-20.
Jerome and Alexis—Chicago O. H., 15-20.
Jensen, Marie—H. and B., Brooklyn, 15-20.
Jacksons, The—Chicago O. H., 15-20.
Kruzer Bros.—Haymarket, Chicago, 15-20.
Kellies, The—Haymarket, Chicago, 15-20.
Kings, The—Keith's, Prov., 15-20.
Kilpatrick, Chas.—Keith's, N. Y., 15-20.
Kenyons, The—Keith's, N. Y., 15-20.
King, Florence, Bond—Proctor's, N. Y., 15-20.
Kene, Welsh and Melrose—Palace, N. Y., 15-20.
Kleis Bros.—Cook O. H., Rochester, 15-20.
Kathryn, Julia—Olympic, Chicago, 15-20.
Kendall, Ezra—Haymarket, Chicago, 15-20.
Keough and Ballard—Pol's, N. H., 15-20.
Linton and McIntyre—Bijou, Richmond, Va., 15-20.
Luchins, Claude—Keith's, Prov., 15-20.
Le Roy and Clayton—Keith's, Boston, 15-20.
Latell, Ed.—Proctor's, N. Y., 15-20.
Link, Billy—Pastor's, N. Y., 15-20.
Le Page Sisters—Keith's, N. Y., 15-20.
Lawrence and Harrington—Brooklyn Music Hall, 15-20.
Lavender and Thompson—New Grand, Washn., 15-20.
Lott, Mlle.—Keith's, Boston, 15-20.
Lynch and Jewell—Keith's, Boston, 15-20.
Lafayette—G. O. H., Phila., 15-20.
La Moudie, Frank—Columbia, St. Louis, 15-20.
Tennards, Two—Olympic, Chicago, 15-20.
Lanz, William—Olympic, Chicago, 15-20.
Leamer Sisters—Olympic, Chicago, 15-20.
Lane, Chris—Haymarket, Chicago, 15-20.
Lewis, Baby—Hopkins', St. Louis, 15-20.
McAvoy, The—Harlem Music Hall, 15-20.
Millar, Jessie—Harlem Music Hall, 15-20.
Moore, Florence—Harlem Music Hall, 15-20.
Matthews and Harris—Keith's, N. Y., 15-20.
Michaelson Bros.—Novelty, Brooklyn, 15-20.
McLean and Hall—Brooklyn Music Hall, 15-20.
Martineti and Sutherland—New Grand, Washn., 15-20.
Montrell—Cook O. H., Rochester, 15-20.
Maxwell and Simpson—Shea's, Toronto, 15-20.
Murray, Elizabeth—Keith's, Phila., 15-20.
Mowatt and Son—Keith's, Phila., 15-20.
Mawart, Prof.—Chicago, 15-20.
McIntyre Bros.—G. O. H., Phila., 15-20.
Maxmillian and Sheldis—Chicago O. H., 15-20.
Melville and Stetson—Olympic, Chicago, 15-20.
McAfee, Sabine and Vera—Haymarket, Chicago, 15-20.
Miller and May—Haymarket, Chicago, 15-20.
Melville and Conway—Chicago O. H., 15-20.
Moran, Pauline—Palace, N. Y., 15-20.
Marsd and Sarrilla—Columbia, St. Louis, 15-20.
W. H. PARRY, AND MRS. MARK HOPKINS—Chicago, 15-20.
Monahan, Beatrice—Keith's, Boston, 15-20; Keith's, Prov., 22-27.
Maxwell and Dudley—G. O. H., Phila., 15-20.
Marinella, The—Proctor's, N. Y., 15-20.
Moulin Sisters—Palace, N. Y., 15-20.
Mortons, Three—H. and B., Brooklyn, 15-20.
Monte and McKillop, H. and B., Brooklyn, 15-20.
Morse and Shewette—Keith's, Phila., 15-20.
VILLO, FRED—Bijou, Jersey City 15-20.
Newman, Joseph—Orpheum, San Francisco, 21-Feb. 3; Orpheum, Los Angeles, Cal., 4-17.
Naxos, The—Palace, N. Y., 15-20.
Nash, Jolly John—Auditorium, Baltimore, 15-20.
Nelson Family—Olympic, Chicago, 15-20.
Osterman, Katherine—Keith's, Phila., 15-20.
O'Haire, Marie—Leith's, Albany, 15-20; G. O. H., Syracuse, 22-27.
O'Brien Trio—Haymarket, Chicago, 15-20.
Oiffans, Four—Columbia, St. Louis, 15-20.
Ostrade, Proctor's, N. Y., 15-20.
O'Leary's, Four—Novelty, Brooklyn, 15-20.
O'Rourke and Luyard—Cook O. H., Rochester, 15-20.
Partellus, The—Williamport, Pa., 15-20; Reading, 22-27.
Palmer, Minnie—Harlem Music Hall, 15-20.
Paxton and Jerome—Keith's, Prov., 15-20.
Palmer, Leslie, and Higdon Twins—Proctor's, N. Y., 15-20.
Palmer, The—Columbia, Cincinnati, O., 15-20.
Pistol, Lew—Star, Phila., 15-20.
Peare, Kathryn—Columbia, St. Louis, 15-20.
Polos, Three—Haymarket, Chicago, 15-20.
Pufman, Clara—Haymarket, Chicago, 15-20.
Rado and Bertman—Pastor's, N. Y., 15-20.
Rice Bros.—Pastor's, N. Y., 15-20.
Rogers and Fields—Montreal, Canada, 15-20.
Rekos, The—Cook O. H., Rochester, 15-20.
Russell and Bell—Star, Phila., 15-20.
Read, Onie—Chicago O. H., 15-20.
Rockwell and Hall—Chicago O. H., 15-20.
Ricardo—Chicago O. H., 15-20.
Ring, Blanche—Keith's, Prov., 8-20.
Rousie, Keith's, N. Y., 15-20.
Rice and Cady—Keith's, Boston, 15-20.
Robins, Mr. and Mrs. W.—Bijou, Richmond, Va., 15-20.
Richardson, Master Lavender—Keith's, Prov., 15-20.
Riley and Hughes—Keith's, Boston, 15-20.
Ryan and Richmond—G. O. H., Phila., 15-20.
Sydney and Buckley—Newcastle, England, 15-30; Belfast, Ireland, 22-Feb. 3.
Scott, Milla—Palace, N. Y., 15-20.
Stephens and Taylor—Novelty, Brooklyn, 15-20; G. O. H., Washington, 22-27.
Sennour and Dupree—Grand, Washn., 15-20; G. O. H., Phila., 22-27.
Sullivan, Mark—Harlem Music Hall, 15-20.
Stine and Evans—Columbia, O., 15-20; Pittsburg, Pa., 22-27.
Stewart, Belle—Pastor's, N. Y., 15-20.
SIMPSON, CHURCHMAN—Columbia, St. Louis, 15-20; Columbia, Cincinnati, O., 21-27.
Seltman, Minnie—Keith's, N. Y., 15-20.
Sisson and Wallace—Novelty, Brooklyn, 15-20.
Sollina, Mlle.—New Grand, Washn., 15-20.
Smith and Campbell—Keith's, Phila., 15-20.
Stanton and Menden—Columbia, St. Louis, 15-20.
Stewart, Geo. W.—Columbia, St. Louis, 15-20.
Standish, Edmund—Pittsburg, Pa., 15-20; Palace, N. Y., 22-27.

JAMES KYRLE MACCUDRY

Special New York Re-engagement with A Guilty Mother Co.

STAR THEATRE THIS WEEK

Managers in Iowa and Missouri send your open time to

OLD UNCLE JED CO.

SANDERSON AND BATES, Mgrs.

The up-to-date Rural Comedy. Farmer Band, Solo Orchestra, Big Street Features and 10 strong Specialties. "A Box Office Winner." We also want to hear from good people who double Brass. Address per route: Eagle Grove, Ia., Jan. 18; Webster City, 19; Fort Dodge, 20; Boone, 21; Marshalltown, 21.

"It's Up-to-Date."

A TRIP TO THE CITY

Bristling with Humor, Comedy and Specialties. Special Printing.

For open time address STEWART LITSGOW, 114 West 34th Street, New York.

NELLIE YALE

NELSON.

LEADS AND COMEDY.

AGNES CASSIDY IN THE PARISH PRIEST, EN ROUTE.

SHUBERT STOCK CO.

WILL REOPEN ABOUT

March 1st, 1900,

For an indefinite run at the

BASTABLE THEATRE,

SYRACUSE, N. Y.

Artists open for engagement communicate with photo to SAM S SHUBERT, Syracuse, N. Y.

LADY will sell some handsome street-reception, evening gowns, bargains. DEN-AU, 121 W. 86th Street.

Tenny Trio—Harlem Music Hall, 15-20.
Tenny Sisters—Proctor's, N. Y., 15-20.
Terry and Lambert—Brooklyn Music Hall, 15-20.
Tavernas Japs—Star, Phila., 15-20.
Tiddewins and Logan—Star, Phila., 15-20.
Thomson, Harry—Olympic, Chicago, 15-20; Columbia, St. Louis, 22-27.
Taylor Sisters—Alhambra Theatre, London, Dec. 2 Jan. 27.
Trotter and Tice—Palace, N. Y., 15-20.
Vernon—New Grand, Washn., 15-20.
Von Palm, Herr—G. O. H., Phila., 15-20.
Virginia Trio—Olympic, Chicago, 15-20.
Vance, Charles—Haymarket, Chicago, 15-20.
Whitman, Frank—Montauk, Brooklyn, 15-20.
Wood and Shepard—Palace, London, Dec. 18-Feb. 24, 1900.
Willets and Thorne—Columbia, Cincinnati, O., 15-20.
Wonderland, Detroit, 22-27; Cook O. H., Rochester, 29-Feb. 3.
Williams and Tucker—Keith's, Phila., 15-20.
Wilson, Hutchings and Edwards—Harlem Music Hall, 15-20.
West and Williams—Keith's, Phila., 15-20.
Ward and Curran—Pastor's, N. Y., 15-20.
Wayne and Caldwell—Auditorium, Baltimore, 15-20.
Wheeler, Geo.—Keith's, N. Y., 15-20.
Western, Lillie—Olympic, Chicago, 15-20.
Welch and Welch—Olympic, Chicago, 15-20.
Whites—Pastor's, N. Y., 15-20.
WILSON, MARSHALL P.—New York City Jan. 8—Indefinite.
Welch, Joe—Palace, N. Y., 15-20.
Walton, Prof.—H. and B., Brooklyn, 15-20.
Whitney, Anna—New Grand, Washn., 15-20.
World's Trio—Shea's, Toronto, 15-20.
Wilson and La Martine—Shea's, Toronto, 15-20.
Woodward, Prof.—G. O. H., Phila., 15-20.
Williams and Adams—G. O. H., Phila., 15-20.
Waterbury Bros. and Tenny—Haymarket, Chicago, 15-20.
Wilson Family—Haymarket, Chicago, 15-20.
Yeaman, Jennie—Palace, Phila., 15-20; Casto, Fall River, 29-Feb. 3.
Zara Trio—Keith's, Phila., 15-20.
Zimmer—Keith's, Phila., 15-20.

MATTERS OF FACT.

John P. Slocum offers two magnificent and costly comic opera productions for sale. The Wedding Day as played by the Russell, Fox and De Angeli Opera company, and The Jolly Musketiers, now being played by Jefferson De Angeli. The productions, including scenery, costumes, properties, furniture, draperies, and electric calciums, are complete in every detail, and either one or both productions may be purchased at the price of \$10,000. The Wedding Day production can be used this season, and The Jolly Musketiers for next season. Mr. Slocum should be addressed as per route of the Jefferson De Angeli Opera company.

John Gorman is at liberty owing to the closing of Hearts of the Blue Ridge. He plays characters and boys.

Sam Shubert's Stock company will reopen its season at the Bastable Theatre, Syracuse, N. Y., about March 1, 1900, for a run. Mr. Shubert is now engaging the company.

The Kentucky Legislature is in session at Frankfort, during January, February, and March. Attractions are wanted during these months by Manager Thomas Deffer.

A Trip to the City is the title of a three-act farce comedy soon to be presented throughout the U. S.

Fisher, whose sketch, *The Half*

WARNING!
It has come to my knowledge that
Why Jones Left Home

Is the same play as All the Comforts of Home. Notice is hereby given to all persons engaged in pirating William Glazier's play All the Comforts of Home, and especially to the **WOODWARD-WAREAN COMPANY** and the **ELROY STOCK COMPANY**, and to E. B. Kelley, Marie La Toure, Robert H. Harris, Robert F. Parkinson, Valborg Herrmann, Minnie Stanley, Horrace Clarke, Edwin S. Phillips, Miss Goldie, Ed A. Morris, Wesley Barney, J. Ismar Non and all other members of these companies, also to managers booking these companies, that I am sole owner of

ALL THE COMFORTS OF HOME

and that it is duly copyrighted, and that I shall take steps to punish piracy of it to the full extent of the law, which provides for *fine and imprisonment* when the law is violated willfully and for profit.

CARL HERRMANN, 19 West 43d St., N. Y.

FOR SALE.

The property known as the
Utica Opera House Building,

in the city of Utica, N. Y., consisting of an Opera House and eight stores, is hereby offered for sale by the Utica Mechanics' Association, through its Board of Directors, who are the present owners.

The property will be sold subject to a first mortgage bonded indebtedness of \$40,000 bearing 5 1/2 int., and having five years to run from the first of July next. Present annual receipts from rental over \$11,000, and only Opera House in the city. All offers or inquiries regarding the same should be made prior to the 23d of

the present month, of
HENRY F. MILLER, Secy-Treas.
206 Genesee St., Utica, N. Y.

I am desirous of an engagement for
balance of season in any
COMPANY OF REPUTE

Vaudeville, Farce or Minstrels.
Would also like to open negotiations with managers
of *High Class Parks for Summer.*

GEO. THATCHER

403 W. 7th St., Plainfield, N. J.

At Liberty, "PLAYS," "MGR.," "AGENT."
"RURAL" and "WESTERN"
 Comedy Drama.
 Soubrette or Comedian Star can be featured. Special

NOW BOOKING FOR 1900-1901,
Farce-Comedy

WIDOW MCGINTY.
Three hours of solid fun. Mgrs. in Penn., N. Y. and Mass.,
send open time, and also would like to hear from all farce
comedy people. Address **TITUS & EVANS, Mgrs.,**
P. O. Box 408, Tyrone, Pa.

THEATRE WANTED.

CAPITAL, care **MIRROR**, 1432 Broadway.

H. E. MORGAN, Mgt., MILFORD, MASS.,
wants company January 25, 26, 27.

PROFESSIONAL CARDS.

Dorsey B. Clark

Percy Plunkett

As HANK SMOCK in
A GENTLEMAN FROM PIKE'S PEAK
Screenplay by HANK SMOCK
Directed by HANK SMOCK

**At Liberty for Balance of This Season,
for Canada Parts Only**

Address 375 West 134th St., New York City.

Wm. J. Mills

WILLIAM MILLER AT LIBERTY

for the remainder of the season.
CHARACTER AND SINGING COMEDIAN.

Address, - ST. CHARLES HOTEL, Chicago, Ill

JUVENILE or
INCOMPETENT

HELEN QUEST

NOTICE TO MANAGERS!
Sam A. **MAYFIELD & LEE**, SUGAR

Have left the JOLLY LOT CO. and are
AT LIBERTY.
Address 617 W. Court St. Cincinnati, O.

THOS. O'NEAL, Agent and Manager.
OPEN FOR RESPONSIBLE OFFERS.

Edith Hamilton.

juvenile. Invites offers. Stock. Late with Daly's Circus
Gmt. Address. Minn.

MANAGERS' DIRECTORY.

CONN.-BRISTOL.

Bristol Opera House

Only first-class attractions played. Seats 500. Stage will accommodate largest productions. For time address
W. B. MICHAEL, Mgr.
 Or, H. S. TAYLOR, New York representative.

ILL.-KANKAKEE.

Arcade Opera House

Pop. 15,000. Open time in Dec., Jan., Feb. and March.
C. M. COBB, Mgr.

ILL.-KEWANEE.

New Opera House

Population 12,000. Is located on C. & N. R. R., main line; 181 miles from Chicago. TWO ATTRACTIONS PER WEEK. Factories pay out weekly \$20,000. Has gained 2,000 population in six months. Address
FRANK A. CANOW, Mgr.

IND.-HEBRON.

Hebron Opera House

New House. Capacity about 400. Open time. Apply to
A. F. WILCOX, Mgr.

KY.-ASHLAND.

The New Ashland

Business excellent. Want good night stands only.
BRYAN & MARTIN, Lessees.

KY.-CORBIN.

Masonic Temple Theatre

Just completed. Lighted by electricity. Seats 400. First-class attractions on sharing terms.
J. J. HAGAN, Manager

KY.-LANCASTER.

The New Garrard

Electric lights. Ground floor. Seat 500. The best show town in the "Blue Grass." Business good. Want good clean attractions.
F. B. FISSINGER, Mgr.

ME.-BATH.

Columbia Theatre

Open time—Jan. 23, 24, 25, 26; Feb. 6, 7, 8, 9, 13, 14, 15. Weeks of March 5, March 19, March 26; April 3, 4, 5. Write or wire.
OLIVER NOSES, Mgr.

MASS.-CLINTON.

Clinton Opera House

Strong dramatic attractions, 1900-1901. Pop. 1,500.
T. F. HEALY, Mgr.

MINN.-WILLMAR.

New Willmar Opera House

Opens Jan. 1, 1900. Seats 600. Ground floor. Electric lighted. Pop. 4,000. No bookings. First-class attractions wanted.
CROSSY & MARKS, Mgrs.

MISS.-M'COMB CITY.

New Opera House

Pop. 8,000. Seats 600. Good open time. Apply to
C. W. CRABB, Mgr.

N. H.-FRANKLIN.

Odell Opera House

Pop. 4,000. Seats 500. R. R., D. & M.

O.-LEBANON.

Lebanon Opera House

Only theatre in Warren county, midway between Dayton and Cincinnati. Two railroads. Population to draw from, 2,000. Splendid show town for good attractions. Seating capacity, 1,000. Strong attractions wanted. Good open time.
H. E. GUSTIN, Mgr.

PA.-KANE.

Lyceum Theatre

Extensive improvements will be made in our house next season. Business the largest in Kane's theatrical season. Good terms to all companies. Address
A. B. COBB, Owner and Mgr.

PA.-ROYERSFORD.

Royersford Opera House

Wanted, a few good attractions for one night stands only. Open time week of Jan. 22, week of Feb. 5, week of Feb. 12, all of March.
CHAS. H. BETWILKER, Mgr.

PA.-SHARPSVILLE.

Pierce Opera House

Wanted, attractions. Pop. 4,000. Monthly pay-roll \$40,000.
GEORGE MCINTYRE, Mgr.

PA.-WEST NEWTON.

2d Street Opera House

New booking next season. No cheap attractions. Population 300.
GEO. L. CROUCHMORE, Mgr.

WIS.-NEW LONDON.

Grand Opera House

Population 1,500. Ground floor. Capacity 1,000. Address
HECKY & LUTNEY, Props.

MANAGERS' DIRECTORY.

TENN.-MT. PLEASANT.

Bijou Opera House

On branch of L. & N. R. R., 12 miles from Columbia, Tenn., 25 miles from Florence, Ala. Best show town in South. 10,000 miners at work; weekly pay roll \$75,000.00. Now booking season 1899-1900. Address
A. O. P. NICHOLSON, Jr., Mgr.,
 Columbia, Tennessee.

WIS.-OSHKOSH.

Grand Opera House

Population 30,000. The only theatre in the city. Ground floor. Capacity 1,300.
J. E. WILLIAMS, Manager.

CAN.-ST. JOHN, N. B.

Opera House

Pop. 50,000. Seats 1,300, holds 2,000. Stage 60x37. Open time for good attractions: Sept. 20 to 28, Oct. 5 to 10, Nov. 3 to 11, Dec. 4 to 30.
A. O. SKINNER, Mgr.

CANADA.-BARRIE, ONT.

Grand Opera House

Good open time in November, December, January, February, March, April and May. First-class attractions only. Population, 8,000. Seating capacity, 1,000. Handsome and best equipped theatre in Canada. Good show town for good attractions. Wire or write.
KENNEDY & POWELL, Mgrs.

PROFESSIONAL CARDS.

The Flints



Herbert L. & Grace Marion

Address all communications to
H. L. FLINT, Manager,
 275 E. Huron St., Chicago, Ill.

KONORAH
 THE MODERN WITCH
 AND MISTRESS OF MYSTERIES
 Now Touring Japan, China and India.
 Management of MAX & WM. BEROL.

ANNE LA VALLEE

GILBERT ELY.

Durban-Sheeler Stock Co., Girard Ave. Theatre

THERE IS ONLY ONE
SADIE CONNOLLY
 SINGING, CHARACTER, IRISH COMEDienne.
 Inviting offers for next season.
 Address THE QUEEN OF CHINATOWN,
 or, Westchester, N. Y.

HELEN HARCOURT
 With Fanny Rice.
 Address MINNOR, or en route.

Erroll Dunbar
 Third Season as
Mephisto.

MORRISON'S
 FAUST CO.
 (EASTERN)

Wilfrid North.

Mrs. Fish's Company.

Meta Brittain

LEADING.
 LONDON LIFE.

ALFRED BRADLEY

Address 1440 Broadway.
 BUSINESS MGR. MODJENKA.

GEORGE H. RARESHIDE.
 Last 3 seasons with Dan'l Sully. Characters, light comedy. Piano and singing. At Liberty. 122 W. 21st St.

"Amorita"
 Danseuse. Address MINNOR.

Andrews, Lillian
 Characters, Grand Dames. Nell Stock Co. On tour.

Bateman, Victory
 Leads. Bowery After Dark.

PROFESSIONAL CARDS.

Berry, George

Stage Director Hopkins' Theatre, Chicago.

Bradley, Leonora

Specially engaged for the Castle Square, Boston.

Brandt, Charles C.

Mr. Daniel Frohman's management 1899-1900.

Brandon, Ethel

Starring in East Lynne. Management Frank Berensford.

Carhart, James L.

Old Men roles. Address 16 Gramercy Park, N. Y.

Carle, Richard

208 West 53d Street, N. Y.

Carlisle, Katharine

Eunice Jane Perkins, Dairy Farm Co.

Carew, James

Leading Man. Address MINNOR.

Champlin, Charles K.

Now starring with The Gems Repertoire Co.

Cowell, Sydney

Mrs. Marks in A Young Wife. Address Actors' Society.

Chamberlin, R. C.

Thamshouser Stock Co., Milwaukee. Principal Comedian.

Dallas, Mr. Mervyn

Address Lyceum Theatre, or MINNOR.

Dodworth, Anna

Leading and Juvenile. Corner Grocery Co.

Ford, Clint G.

Comedian. Don't Tell My Wife. En route.

Gonzalez, Mrs. F.

Character Old Women and Dialect Parts. 34 E. 21st St.

Goudreault, Zeph

Leading Tenor. At Liberty. Address MINNOR.

Granville, Taylor

Address MINNOR

Hanchett, Julia

Grand Dames and Characters. DRAMATIC MINNOR.

Hopkins, Grace

Leads. Dairy Farm Co.

Hoyt, Ethelwyn

Mrs. Fish's Co. Rocky Sharp '99-1900.

Johnson, Alice

At Liberty next season. 47 W. 27th St., N. Y.

Kingsbury, Lillian

Leading Business. Don't Tell My Wife Co.

Klein, Charles

Empire Theatre, New York.

Kopp, Norma

Fanny in The Ameer. Care MINNOR.

Kyle, Howard

The Players, 16 Gramercy Park.

Lack, Madeline

Disengaged. Address MINNOR.

Lawrence, Aida

Leads, Heavies or Strong Characters. Add. MINNOR.

Lee, Amy

Comedienne. Care MINNOR.

Liston, Millie

At liberty. Soubrette and Boys. Address MINNOR.

Lorimer, Mamie

Juveniles and Ingenues. Lyceum Co., Canada.

Lucas, Claudia

Ingenues and Juveniles. Address MINNOR.

MacGregor, Helen

Leading Business. Augustus Pitou's Gunner's Mate Co.

McGrath, Chas. A.

Juvenile Leading Man. Engaged. Care MINNOR.

Madison, Maud

Spectacular and Novelty Dancer. Care MINNOR.

Marcellus, Kitty

Prima Donna Soprano. Address Agents or MINNOR.

Melrose, Frank

Author-Actor. Care MINNOR.

Mercer, Dr. Thos. B.

Dentistry. Suite out Wagon Temple, Minneapolis, Minn.

PROFESSIONAL CARDS.

Mortimer, Chas.

Address en route.

Montgomery, C. H.

Old Men and Characters. Address 106 W. 40th St.

Mordaunt, Frank

Balthazar in Ben Hur. 125 W. 45th St.

Morrisse, Lola

Comedienne. Invites offers. Address MINNOR.

Meyer, Henry A.

Scenic Artist. 129 Seville St., Brooklyn, N. Y.

Molyneaux, Maza

At liberty. Irish Characters. 140 W. 24th St., City.

Norwood, Adelaide

Prima Donna Soprano, Castle Square Co., St. Louis, Mo.

Palmer, Adele

With Walker Whiteside, 1899-1900.

Pitt, Addison

Other People's Money. En route.

Pitt, Margaret Dibdin

Leading Woman. Daniel R. Ryan Co. En tour.

Porter, Camille

Hudson's Superior. Season 1899-1900.

Quilter, Richard

On the Stroke of Twelve Co.

Ritchie, Mazie

Danseuse. En route. Missouri Girl Co.

Raymond, Dean

Jacob Litt's Mistakes Will Happen. Season 1899-1900.

Redmond, Helen

Constance in The Ameer.

Riker, Alice

With Shenandoah. En route.

Rhea, Gay

Leading Business. Per add. DRAMATIC MINNOR.

Rose, Frank Oakes

Producer and Stage Director Pain's Spectacles 10 years.

Rouse, Fannie Denham

At Liberty. Address care MINNOR.

Ryley, J. H.

Address Scott's Exchange, London, S. W. Eng.

Shaw, John J.

Juveniles. Columbia Theatre Stock, Newark, N. J.

Sheridan, J. J.

Characters. Address MINNOR.

Sterling, Harriet

Address 1144 Broadway, New York.

Stevens, Sara

Way Down East Co. Per. ad., Manhattan Theatre.

Stover, Maud Ream

Address care MINNOR.

Thomas, Gus P.

A Trip to Chinatown. Address MINNOR.

Trader, George Henry

ACTOR-PRODUCER. Office Actors' Society.

Vinton, Darrel

Starring. En route.

Webb, Edward

Engaged. Strakosh Opera Co., Baltimore.

Webb, Edward

Last week—Hector in Nanon.

White, Lillie May

En route Peck's Bad Boy Co., 1899-1900.

Winnett, Charlotte

Superlative Success. In Old Kentucky. Third Season.

Wood, Geo.

Manager "The Gems" Repertoire Co., 1899-1900.

Wallace, Gustave

Hit in the "Doctor," with A Guilty Mother.

Walton, Irving

Invites offers. Address Dramatic Stock Co.

Wood, Miss Annie

Character Old Women. 106. 232 W. 44th St.

Wilder, Marshall P.

Phone 5117. "The Albatross," 2 W. 34th St., New York City.

PROFESSIONAL CARDS.

WALTER S. CRAVEN

Stage Director.

Comedian.

AT LIBERTY.

STOCK or PRODUCTIONS.

Address 70 West 36th St.

WILLIS GRANGER

AT LIBERTY.

Address Agents or MIRROR.

Beatrice Norman

LEADING.

You Yonson Company.

Address THALL & KENNEDY, Room 4, Broadway Theatre Building, New York City.

MAURICE FREEMAN,

LEADING MAN.

Hopkins' Imperial Theatre,

St. Louis, Mo.

Louise Beaudet

INVITES OFFERS FOR MUSICAL COMEDY OR COMIC OPERA.

Address Low's Exchange, 1123 Broadway, New York.

FREDERIC HERZOG

LEADING BUSINESS. FEATURED.

Address, M A COX, No. 1 East 134th St., New York.

Barney Gilmore

STARRING.

KIDNAPPED IN NEW YORK.

Season 1899-1900.

Emerin Campbell

INGENUE.

Mr. Carl Haawin's A LION'S HEART CO.

Address MIRROR.

WILLIAM HUMPHREY

NAPOLEON

In Julia Arthur's production of

"MORE THAN QUEEN."

Address Players' Club.

Edna Earlie Lindon

LEADS. BALDWIN-MELVILLE CO.

3d Season.

Address per route.

AIDA BLAIR

THE GREAT RUBY CO.

Permanent address 225 W. 45th St., New York, or en route.

CARLETON MACY

LEADING BUSINESS.

GRAND OPERA HOUSE, INDIANAPOLIS, IND.

Lillian Lawrence

LEADING WOMAN—CASTLE SQUARE THEATRE, BOSTON, MASS.

THE ADVENTURE OF LADY URSULA.—As the Lady Ursula, Lillian Lawrence masqueraded as the younger son with admirable taste, and showed a keen sense of the humor of the situation in which she makes the central figure. Without at any time offending the proprieties or overstepping the bounds she succeeded in giving the character just the mannish qualities demanded to maintain its possibility, and yet by many a womanly movement she constantly sold her own identity. It was certainly a new and admirable exhibition of the many-sided abilities of this most capable artist, and added a pronounced triumph to her career with this company.—*Box n Journal*, Dec. 18, 1899.ALL
4
YOU**CHAS. A. LODER**In a German Dia'ect Specialty that is Up-to-Date, Original.
Refined and a Hit.

Wilson and Smith will tell the rest.

MISS NORTON

LEADING COMEDIENNE

In HOYT'S "A STRANGER IN NEW YORK."

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

Jobyna Howland

DISENGAGED.

Leading with JAMES K. HACKETT in RUPERT OF HENTZAU Season 1899-1900.

Address MIRROR.

WILL C. COWPER

Olga Nethersole Company.

SEASON 1900.

E. L. SNADER

LEADS.

THIRD SEASON, BOWDOIN SQ. THEATRE, BOSTON.

ROBERT WAYNE

LEADING MAN.

New Year's week—REUBEN WARNER in THE LOST PARADISE.

Week of Jan. 7—Title role in DR. JEKYLL AND MR. HYDE.

HOPKINS' THEATRE,

CHICAGO, ILL.

BEASEY SISTERS

The Village Postmaster.

14TH STREET THEATRE.

The violin playing of the four Beasey Sisters was received with enthusiastic applause by the audience at the 14th Street Theatre last night.—*N. Y. Evening Journal*, Dec. 2.**ROBERTS AND INCE**

Dramatic and Musical Agents. Realizers of Plays. Theatrical Promoters.

ASPIRANTS FOR STAGE COMMUNICATE.

OFFICES: 1441 BROADWAY, NEW YORK.

HARRY C. CASHMAN,

Who has been successful'y touring Australia with HOYT & MCKEE'S CO., returns to America about January 12th, 1900, and invites offers for balance of season, for Comic Opera, Farce Comedy, Burlesques, etc.

Permanent address, Witmark Music Library and Agency, No. 8 West 29th St., New York.

ROSE STAHL

LEADING WOMAN.

Girard Avenue Theatre Stock Company.

Philadelphia.

ADELINE MANN

MRS. SMITH in WHY SMITH LEFT HOME,

AND

CISSY in WHAT HAPPENED TO JONES.

Will be at liberty after Jan. 6, 1900.

Address MIRROR.

ELEANOR ROBSON

Engaged for BONITA,

In Augustus Thomas' New Play, ARIZONA, Season 1899-1900.

LOUISE HEPNER

Permanent address, Rooms 14 and 15, Broadway Theatre Building, New York.

DONALD BRUCE WALLACE

FIN DE SIECLE YOUNG MEN.

Communications, care THE MIRROR.

FRANK SHERIDAN

As the DETECTIVE in

A YOUNG WIFE.

Address per route, or MIRROR.

JOSEPH DAILEY

"SMITH"—Why Smith Left Home.

"JONES"—What Happened to Jones.

EDWIN BARBOUR

Stage Director and Producer.

Address: American Dramatists Club.

PROFESSIONAL CARDS.

F.A. YELVINGTON**Leads. Heavies.***Management, Augustus Pitou.**THE GUNNER'S MATE.***Eugene Ormonde****LEADING.****DISENGAGED.**

Address MIRROR.

**EMILY WAKEMAN****CHARACTERS.***With Mr. Sol Smith Russell's Great Play.***A POOR RELATION.****A. H. Stuart Jessie Bonstelle***UNDER THE MANAGEMENT OF
JACOB LITT.
Season 1899-1900.**Especially engaged VALENTINE STOCK CO.
ST. JOHN,
N. B.***KATHERINE
ROBER***In Great Productions of New York Successes.*

En tour.

**OLD MEN
and
CHARACTERS.
STAGE
DIRECTOR.****Lee Sterrett**

Address MIRROR.

**MR.
FREDERICK
WARDE***Together
with***MR. and MRS.
CLARENCE M.
BRUNE***Under the management of
CLARENCE M. BRUNE, 1440 Broadway, New York.***Jane Kennark—Chas. E. Lothian****LEADING WOMAN.****LIGHT COMEDY and JUVENILES.***Woodward Stock Company,**Kansas City, Mo.***ESTHER LYON OSCAR EAGLE****LEADS.****STAGE DIRECTOR.***GRAND OPERA HOUSE STOCK CO., NEW ORLEANS.**VIOLA ALLEN CO.***WM. SELLERY**
Character Singing Comedian.
*With Wm. A. Brady's AROUND NEW YORK
IN 90 MINUTES. Address MIRROR.***Margaret May****AT LIBERTY.**

Address MIRROR.

Edward M. Wade*COMEDIAN, HOPKINS' IMPERIAL STOCK CO., ST. LOUIS, MO.***HARRY CORSON CLARKE***WHAT HAPPENED TO JONES? and WHAT DID TOMKINS DO?***Chas. B. Hawkins***Comedian, Castle Square Theatre,
BOSTON, MASS.**The production of The Highest Bidder at the Castle Square Theatre last evening served to introduce Mr. Charles B. Hawkins, the new comedian of the company. His performance of Bonham Chevrolet was the hit of the performance. Mr. Hawkins showed conclusively that he is a valuable acquisition to the co.—Boston Traveler.***The only
Swedish
Singing
Comedian****ARTHUR DONALDSON****AS****YON YONSON.***Address THALL & KENNEDY, Room 4, Broadway Theatre Building, N. Y. City.***ELIZABETH
VIGOUREUX***CALIFORNIA ACTRESS AND AUTHORESS.**Will commence her EASTERN TOUR in her
after the Holidays. OWN PLAYS*

ELOCUTION, ACTING, ETC.

ELOCUTION, ACTING, ETC.

**1884 — THE — 1899
AMERICAN ACADEMY
OF THE
DRAMATIC ARTS****Empire Theatre Dramatic School.****FRANKLIN H. SARGENT, President.***For 15 years a practical training school for the stage in connection with MR. CHARLES FROMMAN'S NEW YORK THEATRE and Traveling Companies. The Second Division of the Regular Course opens January 15, 1900. The Third Division of the Regular Course opens April 3, 1900.**Apply to E. F. STEPHENSON, Carnegie Hall, N. Y.***STANHOPE—WHEATCROFT****Dramatic School.***HOLLAND BUILDING, 1440 BROADWAY, COR. 46TH ST., N. Y. CITY.***ADELINE STANHOPE WHEATCROFT****DIRECTOR***Second Section commences Jan. 1, 1900. Student Matinees in January, March and April, 1900. Over 16 graduates now playing in responsible companies. Private and class lessons in Acting, Recitation, Voice Production, Fencing, Etc. Prospectus on Application.***THE NATIONAL DRAMATIC CONSERVATORY***Under the Direction of***F. F. MACKAY***The Distinguished Character Actor, and for Twenty-five Years a Practical Teacher of Acting.**The Conservatory is the only institution in America where the system of training is based on the principles taught at the Conservatoire in Paris, and is a thorough training school for the stage and platform. The course of Acting includes Vocal Gymnastics, Technique of Speech, Analysis of Emotions, Reading and Rehearsing of Plays, Swedish Gymnastics, Dancing, Fencing and General and Dramatic Literature.**Classes organized in October and January for the regular two years' course.**Open the year round. Actors coached in special characters and in all dialects.**The Conservatory is constantly in receipt of requests from managers for its pupils.**Send for prospectus. 19-23 W. 44th St. (near Fifth Ave.), New York, N. Y.***HART CONWAY****SCHOOL OF ACTING,***Affiliated with***THE CHICAGO MUSICAL COLLEGE***Increased Advantages.**Address WM. K. ZIEGFELD, 202 Michigan Blvd., Chicago, Ill.***ROSE EYTINGE***24 and 26 West 22d Street, till further notice.***INSTRUCTION IN ACTING.***Pupils Prepared for the
STAGE, PULPIT, PLATFORM, OR PARLOR.***HENRY LUDLAM****School of Dramatic Art,***111 SOUTH 13TH STREET, PHILADELPHIA, PA.**Companies supplied with competent pupils.***C. CONSTANTINE***1564 Broadway, New York.***Stage Dancing***Novelies, Character, Skirt, Toe, Ballet, Reels, Jigs, Beautiful Light Effects, Sketches, Songs, Dances, Monologues. Stage for practice. Moderate terms. My pupils: John Drew, John Rice, Roland Reed's daughter Bessie Clayton, Ruby, Deys, May Irwin, Olga Nethersole, others. Engagements secured. Circular.***ALFRED AYRES, 218 W. 15th St., N. Y.***Instruction in ELOCUTION—all branches—and DRAMATIC ART. Author of "Acting and Actors," a book for students of the actor's art. Price, \$1.25.**There are chapters of the book that ought to be printed in tract form and put into the hands of every member of the dramatic profession.—Boston Evening Transcript.***MR. PARSON PRICE, Voice Culture.***Speaking and Singing. Teacher of JULIA MARLOWE, MAUDE ADAMS, IDA CONQUEST, MARIE CARRILL, JANET WALDORF, DREW DONALDSON. Send for circular. 8 E. 12th St., New York.***ROSE BECKETT** *Maitress de Danse, originator of new up-to-date dances. 210 West 43d St. Engagements guaranteed.*

PROFESSIONAL CARDS.

ALICE KAUSER**PLAYS.****NEW STOCK PLAYS.****NEW REPERTOIRE PLAYS.***Address 1432 Broadway, New York.***ESTHER C. MOORE****MEFFERT STOCK CO.***LOUISVILLE, KY.***AMY AMES****Disengaged.***Address MIRROR or Mrs. Fernandez.***ESTA DEAN***The Adventure of Lady Ursula.**Permanent Address MIRROR.***Arthur Vaughan Johnson***BARITONE, JUVENILE, LEADS, AND OLD MEN
At Liberty. Address 93 W. Union St., Wilkes-Barre, Pa.*

PROFESSIONAL CARDS.

Louis E. Fridenberg**CHARACTER.****COMEDY.****INVITES OFFERS.***Address MIRROR.***WILLIAM WOLFF****General Director.***Grand Opera House, San Francisco, until May 1, 1900.***HARRY LA MARR***STARRING as***MRS. ALVIRA SLIMMINS in
IS MARRIAGE A FAILURE.***Address this office.***J. PALMER COLLINS***THE HON. LEONARD VARNEY in***WICKED LONDON.****ELFIE FAY***Permanent address, 209 W. 43d St.***MARY CARRINGTON****PRIMA DONNA SOPRANO.***Castle Square Opera Co., Chicago.*

THE VAUDEVILLE HIT OF THE YEAR.

James O. Barrows

— ASSISTED BY —

John Lancaster

AND COMPANY

IN THOMAS H. FROST'S DRAMATIC COMEDY

TACTICS

ADDRESS ALL BUSINESS COMMUNICATIONS TO

MR. DAVID KRAUSE, manager DEWEY THEATRE, sole representative for The Barrows-Lancaster Co.

MR. DANIEL SULLY

PRESENTS

A Sweet, Wholesome Story,

— THE —

Parish Priest

By DAN L. HART.

An American Domestic Drama of Marvelous Strength.
A Perfect Production of a Perfect Play.

ONE WEEK'S MANAGERIAL ENDORSEMENTS:

HIDLESTOWN, CONN., Jan. 2, 1900.
The Parish Priest is a beautiful play. Company excellent, and scenery good.
HENRY KNOLE, Manager Hidlestown Theatre.

WATERBURY, CONN., Jan. 2, 1900.
Don't Sully's performance of The Parish Priest excellent. Cast and scenery good.
JEAN JACQUES

ALBANY, N. Y., Jan. 3, 1900.
The Parish Priest is a delightful play, well rendered, and deserves success. Another Alabama.
AD. GERSEN, Manager Empire Theatre.

FRITCHBURG, MASS., Jan. 3, 1900.
The Parish Priest gave great satisfaction here. The play, scenery and company good.
G. E. SANDERSON, Cummings Theatre.

NOTE—Some Time Open for first-class city houses. Address per route.

Direction of **WILLIS E. BOYER.**



From the Ashes of the Past Comes the Triumph of the Present.
AL. W. MARTIN'S
SUMPTUOUS REVIVAL,
UNCLE TOM'S CABIN.
AL. W. MARTIN, Manager.
Permanent address care National Printing and Engraving Co., 345 Wabash Avenue, Chicago, Ill.

Winchester, Ind., Jan. 15
Union City, " " 16
Greenville, Ohio, " 17
Piquette, " " 18
Troy, " " 19
Springfield, " " 20
Easton, " " 21
Beverly, " " 22
Hudson, " " 23
Hartford, " " 24
St. Vernon, " " 25
Newark, " " 26

NOTICE.

All Managers having time booked for the above attraction while under management of E. V. GIROUX, for season 1900, will kindly communicate with AL. W. MARTIN at once, and acknowledge same, as Mr. Giroux is no longer connected with this company. All contracts will be fulfilled by me.

AL. W. MARTIN, Sole Owner,
Permanent address, National Print. Co., Chicago, Ill.

POUGHKEEPSIE, N. Y., Jan. 6th, 1900.

Mr. Geo. W. Wilson:

DEAR SIR.—I take this method of thanking you for bringing to Poughkeepsie one of the best acting Repertoire Companies we have ever had. You have walked right into the hearts of our patrons, and I am pleased to say that you have had the largest week's business in the history of the house, at popular prices. Yours, sincerely,
E. B. SWEET, Manager Collingwood Opera House.

A
WISE
PAPER

With Wise Correspondents, is verifying weekly A Wise Prediction made early in the season that
A WISE WOMAN
WRITTEN BY
MARIE LAMOUR and FREDERIC MURPHY
Would be one of this season's greatest successes. The Henson makes this assertion weekly. MANAGER, you have made A Wise Selection.
LESLIE DAVIS, Director. **FRED. G. CONRAD, Bus. Mgr.**
Permanent address, National Printing Co., Chicago, Ill.

ARTHUR—
Come back and
all will be forgiven
if "YOU ONLY KEEP
YOUR EYE ON THE
NAIL."

BROWN'S IN TOWN

"BECAUSE SHE LOVED HIM SO.
This is no "CON."

H. QUINTUS BROOKS, "please write."
H. J. LA MOTTE and FRANK E. SOWERSBY.

FOUND,
By Joe Spears,
A
BRASS
MONKEY,
another
GOLD MINE.

A
GORGEOUS
SONIC
DRAMA.
**GUILTY
MOTHER**

Star, N. Y., this week.

WORCESTER, Jan. 22 NEWARK, Jan. 29.
Feb. 5, 12, OPEN.
BROOKLYN, Feb. 26. BALTIMORE, March 5.
PHILADELPHIA, March 12. March 19 OPEN.

Never Fails to Please!

"DON'T TELL MY WIFE."

With a cast of well known artists: Albert Tavernier, W. Fred. Jones, Clint G. Ford, George Howson, A. F. Rineck, James C. Burton, Lillian Kingsbury, Cecilia Griffith, Pearl Ford, Kathryn Marlborough, Lillian Osterman.
FELIX RISSEN, Mgr.



THE
SEER
PRINT,

242 & 244 W. 41st St.,
Between Broadway and 8th Ave.,
N. Y. CITY.

THE BEST AND MOST EFFECTIVE

Lithographs

...AND...

Block Work

FOR THEATRICAL AND COMMERCIAL
ADVERTISING.

CONTRACTS NOW MADE FOR
SEASON 1899--1900.

WE CARRY Stock Lithographs and Block
Letters for Stock Stands, &c.
SUPERIOR TYPE WORK.

Mahler Bros., 6th Ave.
and 31st St.

ANNUAL

January Underwear Sale.

SPECIAL BARGAINS IN

Gowns, Skirts, Chemises and Drawers.

Stage Lighting Apparatus.

We manufacture every kind of Stage Lighting Apparatus and Effects, Electric Signs and Illuminations.

SEND FOR NEW 1900 CATALOGUE.

UNIVERSAL ELECTRIC
STAGE LIGHTING COMPANY.

STAR THEATRE BUILDING,
342 BROADWAY, NEW YORK.

Actors' Society of America

131 WEST 40th ST., NEW YORK.

LOOK OUT FOR
JANUARY BULLETIN.

PLAYS
AND SKETCHES

Negotiated, Written, Directed.

Send stamp for monthly Bulletin giving names of members, list of plays, etc.

Address Play Department.

GEO. HENRY TRADER, Director.

ENGAGEMENT department.—Good actors always in demand.

THEATRE FOR SALE.

Trustees' Public Sale. Estate of Israel Fleishman, Dec'd.

Thursday, Feb. 15th, at noon, at the Philadelphia House, Philadelphia, Pa., U. S. A.

PARK THEATRE,

Broad St. and Fairmount Ave., Phila.

This magnificent modern Theatre is constructed throughout of brownstone and pressed brick, located in the heart of a large population of well-to-do theatre-goers, and on Philadelphia's finest thoroughfare. Complete equipment of scenery, furnishings, mechanical effects, and in thorough running order. Seating capacity 1002. Lot 91.74 by 141.06.

Catalogue, Handbills and full particulars on application to
H. THOMAS & SONS, Auctioneers,
116 S. 4th St., 1519-21 Chestnut St., Phila., Pa., U. S. A.

Warning to Managers.

I am the sole owner and proprietor of

"FUN IN A BOARDING SCHOOL."

Any person playing or producing the same, or allowing the same to be produced without my authority, in New York State, will be prosecuted under the Penal Code, and in any other State under the Copyright Law of the United States.
EMMA SHENMAN INCE.
JAMES FOSTER MILLIKEN, Attorney, 267 Broadway, N. Y.

TYPEWRITING,
STENOGRAPHY,
TRANSLATIONS.



49 West 25th St., Tel. 200 Mad. Sq.
71 Broadway, " 3188 Cortlandt.
1440 " " 473 5th.
1402 " Room 504.

SCENERY

For opera houses and road productions; best artistic work guaranteed.

MAT. ARMERUSTER & SONS,
220 S. Front St., Columbus, O.

Mascot Date Book

Leather bound.

SEASONS 1899-1900-1901.

25 cents in stamps.

HENNEGAN & CO., 127 E. 8th St., Cincinnati, O.

Actors and Managers can communicate directly with

American Dramatists Club

1440 Broadway, New York.

By sending particulars of their needs to the Secretary (Charles Barnard), at above, general notice will be issued to the members. Information also as to proprietary plays already produced.

Self Supporting Homes.

Only 2 left. Two story and basement 2-family houses; stone well fronts, box stoops, hardwood trim. Heat of upper part carries house; tenant guaranteed. Brooklyn's finest restricted neighborhood. Easy terms, open daily.

1296 Bergen St., nr. Kingston Ave.

WANTED PARTY WITH CAPITAL

to take interest in successful seasonal scenic melodrama, with well-known female "star," to tour immediately.
Address "MASCOT," HENSON.